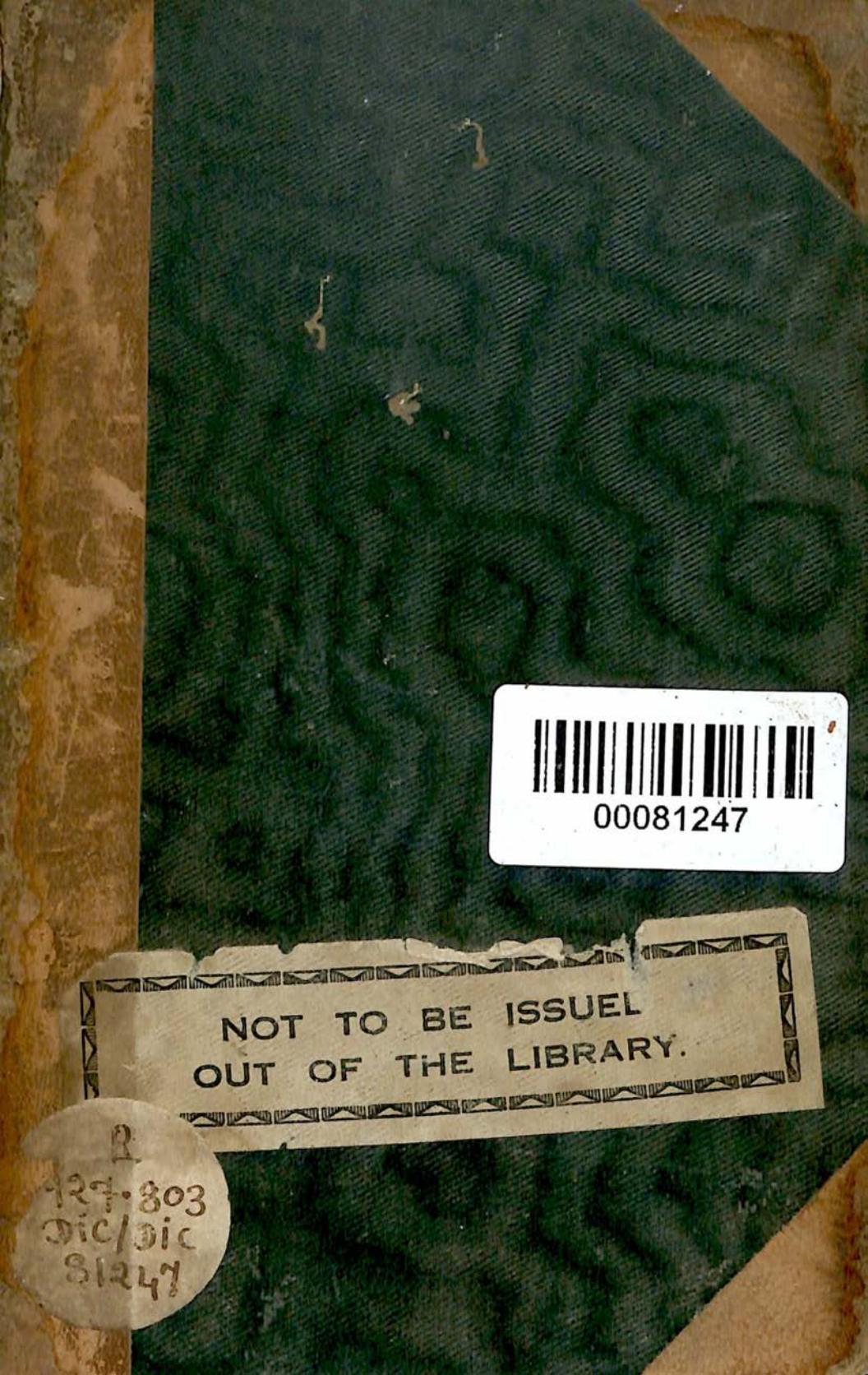
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BIOGRAPHICAL AND HISTORICAL

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TOGETHER WITH

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A SUMMARY OF THE HISTORY OF MUSIC.

VOL. II.

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A

BIOGRAPHICAL DICTIONARY

OF

MUSICIANS.

KAA, (FRANZ IGN.) chapel-master at the cathedral of Cologne, in 1783. He published at the Hague six operas of instrumental music.

KAEBERLE, a celebrated performer on the hautboy, at Beuthen on the Oder, about the year 1740. He composed some music for his instrument.

KAEMPFER, (JOSEPH) a celebrated performer on the double bass, resided in London for some years, after 1783. He was by birth a Hungarian, and originally an officer of the Austrian army. Being in garrison in Croatia, with little to do, the idea first struck him to render himself celebrated as a musician. With this intent, he chose the double bass, conceiving that on that instrument he would have fewer rivals than on any other. Without any master, his genius and taste were his only guides. After a certain time, conceiving that he had attained sufficient power to be heard in public, he went to Vienna, where he was received shortly afterwards in the chapel of prince Esterhazy, then under the conduct of the immortal Haydn. By perseverance in practice, Kaempfer could at length execute on his double bass, (which he used to call his *Goliath*) not only the most difficult violin passages, but also used the upper tones of his instrument with such delicacy that they resembled those of the harmonica. In the year 1776, being desirous of travelling through Germany, and finding the size of his double bass very inconvenient, Kaempfer had one constructed, which, by means of twenty-six screws, he could take to pieces or put together with facility. He extended his travels on the continent as far as St. Petersburg, from whence he sailed for this country. He was considered here as a fine solo player, and was constantly engaged at the principal concerts.

KAESERMANN, (NICOL.) a professor

of music at Bern, published at Augsburg, in 1797, "*Trois Sonat. pour le Clav. avec V.*," Op. 1. He afterwards published at Bern, in 1804, "*Gellert's geistl. Oden und Lieder, mit ganz neuen Melodien für 3 bis 4 Singstimmen, nebst einer Klavierparthie und Generalbasse.*"

KAESTNER, (ABRAHAM GOTTHELF) doctor of philosophy, was born at Leipsic in 1719. He translated from the English language a treatise on ancient and modern music, with their application to the cure of disease, written by Dr. Brocklesby. Kaestner died in the year 1800.

KAFFKA, properly KAROKA, (JOSEPH) a celebrated violinist, born in Bohemia, had been, in the year 1788, during forty-five years, in the service of the prince of Tour and Taxis, at Regensburg.

KAFFKA, (WILHELM) eldest son of the preceding, was an excellent violinist, in the service of the same prince as his father. He has also composed some masses, and music for his instrument.

KAFFKA, (JOHANN CHRISTOPHE) second son of Joseph Kaffka, was born at Regensburg in 1759, and studied music under the celebrated Riepel. He was first in the service of his prince, as violinist, and in 1778 made his *début* as a singer, at the theatre at Breslau, from whence he proceeded to St. Petersburg, and lastly performed, in 1802, at the court theatre at Dessau. He has composed much vocal and instrumental music, both sacred and profane.

KAHL (WILHELM G.) was, in 1796, a student of music at Halle, and published, at Leipsic, in that year, "6 *Kleine Sonaten fürs Klavier.*"

KAISER, (PATER JISTRID) a monk in Suabia, about the year 1750, was celebrated as a church composer.

KAISER, (P. L.) a musician at Winterthur, in Switzerland, was born at Frankfort on the Maine, in 1736. In 1784, he made a second journey to Italy, having resided there previously, during several years. He was considered an excellent performer on the harpsichord, and his compositions are in the style of Gluck, who, it is said, he chose for his model. He published several collections of German songs, also some music for his instrument, between the years 1775 and 1790.

KAISERLY KRIKUHR, an Armenian singer, published at Constantinople, in 1794, a work on Armenian church music, also a second book of the same description, in 1803.

KALCHER, (JOHANN NEPOMUK) court-organist at Munich, is a celebrated performer and composer. Among his printed works are "15 *Lieder beym Klavier*," Munich, 1800.

KALICK, a German musician, composed some flute music, at Vienna, previously to the year 1799.

KALKBRENNER, (CHRISTIAN) a Prussian Jew, born in 1755, at Munden, in Germany. He was a pupil of Emmanuel Bach, when he so distinguished himself as to be received at a very early age in the chapel of the elector of Hesse-Cassel. He soon afterwards quitted that town for Berlin, where, attached to the suit of prince Henry, brother of Frederick the Great, he composed for the prince's theatre the following operas: "*La Veuve de Malabar*," "*Democritus*," and "*La Femme et le Secret.*" In 1796, he travelled to various parts of Germany and Italy, and finally settled at Paris, where he was appointed singing-master to the academy of music. For this theatre he produced the opera of "*Olympie*," but it was unsuccessful; and had written another opera, "*Oenone*," which was just about to be performed, when he died, in 1806. Kalkbrenner published at Paris, in 1802, the first volume of a "*Histoire de la Musique.*" He had previously written several didactic works on music: he also published many pieces for the piano-forte. Kalkbrenner's history is considered high authority in what relates to Hebrew and the ancient Greek music.

KALKBRENNER, (FREDERICK) son of the preceding, was born at Cassel in 1784. He is considered as one of the best piano pupils of the celebrated Adam, and in

composition was a pupil of Catel. In the year 1802, he gained two prizes at the conservatory at Paris, the one for composition, and the other for his performance on the piano, which prizes were presented to him by Chaptal, the minister of the interior. Kalkbrenner's style of playing is peculiar, but his command of the piano is prodigious. He has composed voluminously for his instrument, both in this country, (where he resided several years as a teacher) and in Paris and Vienna. Much of his music evinces a fine taste and rich fertility of invention. Among his more favourite piano-forte pieces, published in this country, are, "*Essais sur différentes Caractères pour le Piano-forte.*" "*Talco, ou la Chasse au Renard, Rondo.*" "*Sonata, for the left hand,*" (*obligato.*) "*Variations sur la Riondina in Gondoletta.*" "*Operatic Airs, No.* 1." "*La Solitudine, Rondo.*" "*Polacca Rondo.*" "*Grand dramatic Sonata.*" "*Duo for the Piano-forte and Violin,*" Op. 49. "*Pastoral Rondo.*" Op. 29. "*Eleventh Fantasia, with We're a' noddin.*" "*Grand Concerto.*" "*Military Rondo,*" Op. 62. "*Rondo, with Bishop's Duet of Maid Marian,*" Op. 65. "*Twelfth Fantasia, with Auld lang syne,*" Op. 62. "*Grand Waltz, with Flute Accompaniment,*" Op. 63. "*Rondo Villageois,*" Op. 67. "*Gage d'Amitié, Grand Rondo,*" Op. 66. Vocal pieces: "*Three Songs.*" "*Tre Canzonette Italiane,*" and "*Hail, George the Fourth.*" These are almost the only vocal compositions of their author. The Italian canzonets are said to be simply elegant. One of the English songs, "*The knell of the brave,*" has a good dramatic effect, but much the most original of the three is "*Woman.*"

KALLENBACH, (G. E. G.) an organist at Magdeburg, published many vocal pieces at the above town and Halle, between the years 1787 and 1800.

KAMBRA, (R.) a composer of vocal and instrumental music, resident in London, in the latter part of the last century. He published some original Chinese songs, with an accompaniment for the piano-forte, also some sonatas and other music for the piano-forte. (Preston's Cat. 1798.)

KAMMEL, (ANTON) a violinist in the late king's band, was born in Bohemia. He was a pupil of Tartini. He performed for some time at Prague, where he was especially celebrated for his adagio playing. From thence he proceeded to London, where he married a woman of some fortune. He died about the year 1788. His compositions consisted chiefly of violin music, and some masses.

KANCKA, (J. VON) doctor of laws a[t] Prague, is not only known, since the ye[ar] 1796, as an excellent pianist, but has pu[b]lished some music for his instrument Leipsic.

KANNE, (FRIEDRICH AUGUST) b[orn] in 1778, near Leipsic, was of the legal [pro]fession, but, since the year 1802, has n[ot] himself known as a composer. His w[orks] are chiefly vocal and dramatic. In 18[03] he went to Vienna, where he produced [his] successful operas, "*Orpheus,*" and "*[Ar]nando and Miranda.*" In 1809, he [was] so highly esteemed in the musical professi[on] as to be appointed *chef-d'orchestre* to the opera in Presburg, with a salary of 1500 guelders.

KANNENGIESSER, (J. J.) chamber-musician to the court of Prussia. He published some vocal and instrumental music at Berlin, between the years 1788 and 1800. He was considered the best music-master of his time, in Berlin.

KANTER, (CHRISTOPHER) a musician at Koningsberg, published there, in 1799, some music for the piano-forte.

KAPP, (J. CARL) a Prussian organist, published, at Brunswick, nine operas of piano-forte music, up to the year 1798. He was a pupil of Hässler and Weimar.

KAPSBERGER, (JOHANN HIERONYMUS) a German of noble family, is well known, not only for the variety of his compositions, but also for his great skill and execution on almost all instruments, particularly on the theorbo lute, an instrument

invented by a Neapolitan musician, whose name is not now known. Kapsberger rendered essential assistance to Kircher, in the compilation of his "*Musurgia.*"

A mean jealousy of the reputation of Palestrina induced him, in conjunction with some others, to make several nefarious attempts to destroy the popularity of that great musician. The conspiracy failed, and the contrivers of it reaped for their trouble only odium and disgrace.

Many of the compositions of Kapsberger are for the lute. He wrote some masses, anies, motets, and other pieces for the urch, and a considerable portion of vocal isic for the theatre, and for public emnities. He published, at Rome, a k entitled "*Coro Musicale in Nuptiis D. Thaddei Barberini et Annæ Co- næ.*"

ARASEK or KARAUSCHEK, a Bo- ian violinist, died in 1789. He com- d some instrumental music, among h are concertos for the bassoon and ncello, and symphonies. On the latter- ed instrument, he was an excellent performer.

KARELIN, (Sila Dementiewitsch) by birth a Russian, was, in the year 1796, the director of the *musique de chasse* of some nobleman at St. Petersburg. He was considered the finest performer in Russia on the *cor de chasse*, and his instrument is said to have cost, at Moscow, 800 rubles.

KARR, a German musician, residing at Paris, published there, in 1782, "*Deux Concertos pour le Violon.*"

KARR, (Henri) an excellent pianist, resident at Paris, was born at Deux-Ponts, in 1784. He has published some music for his instrument.

KARSTEN, a good tenor singer at the opera at Stockholm, is by birth a Swede. He was in London in the year 1792, and sang with much applause in various parties of the nobility.

KAUER, (Ferdinand) a musician at Vienna, published there much dramatic and instrumental music, between the years 1794 and 1809. He is said to have been an excellent pianist.

KAUFMANN, (Carl) an organist at Berlin, born there in 1766, was a pupil of Fasch in composition, and of Kohn on the violin. He published some instrumental music about the year 1790. His compositions are chiefly for the piano and organ, on which instruments he was an excellent performer. He died at Berlin, in 1808.

KAUFMANN, (Johann) a violoncellist at Stuttgard, born in 1760.

KAUFMANN, (Madame) wife of the preceding, was a celebrated singer at Stuttgard, in the service of the court.

KAUTH, (Madame) an amateur composer of music for the piano-forte. A concerto of her composition was played by Hummel, at a concert in Berlin, in 1792.

KAYSER, (J. H.) a musician, and probably violinist, at St. Petersburg, published there, in 1796, "*Trois Airs Russes, avec Variations pour deux Violons,*" Op. 1.

KAYSER, (Elizabeth) not less celebrated for her beauty and fecundity, than for her talents as a singer. At the age of fifteen, she sang with great success at the opera, in Dresden. She afterwards was married to a tenor singer of the same theatre, and became the mother of twenty-three children, having, four times, twins. From Dresden she went to Stockholm, where her charms were still such as to captivate Frederick, King of Sweden, whose mistress she became, and by whom she had her twenty-fourth child. It was to Madame Kayser that the king owed the preservation of his life, in the fire at the Opera-house in Stockholm. Already was the machinery at the end of the stage in flames, without the audience knowing of it, when Madame Kayser, observing the fire to spread, had sufficient presence of mind to approach the royal box without interrupting her singing and action. At first she made signs to the king, who did not understand her; she then, seizing a favourable moment, said to him in a low voice, "Leave the theatre, sire, it is on fire." The king instantly quitted

the house; when, after giving him time to escape the crowd, she vociferated *fire!* and gaining her box, threw herself and royal son, who was then about four years old, out of a window, which not being very high from the ground, she escaped without injury.

KEARNS, (W. H.) an English musician, and author of a singular cantata, lately published by Platts. It is considered by critics to have much merit as a composition, though it is affectedly changeful.

KEEBLE, (John) organist of St. George's, Hanover-square, subsequently to the year 1759, was a pupil of Dr. Pepusch. He published, in 1784, a work entitled "*The Theory of Harmonics.*" (See *Monthly Review*, 1785.)

KEEPER, (John) of Harthall, an English church composer, published, in 1574, "*Select Psalms, in four parts.*"

KEHL, (Johann B.) a singer and organist, was born at Cobourg. He published several sonatas for the harpsichord, &c. at Nuremburg, about the year 1770.

KEIFERERUS, (Christianus) a monk and church composer, published some sacred music at Augsburg and Ingolstadt, in the years 1612 and 1618.

KEISER (Reinhard) was born at Leipsic in 1673. His first master in counpoint was his father, and early in life he was entered at the university of his native town, where he much distinguished himself in his general studies, whilst at the same time he greatly improved in the science of music, by a close attention to the best productions of Italy. His first attempt at composition was the pastoral of "*Ismène,*" which he wrote for the court at Wolfenbuttel just after he quitted the university; it was received with the greatest approbation. His second opera, "*Basilius,*" proved not less successful. Shortly after this, he went to Hamburgh, where the opera was in great perfection, the celebrated Hasse being a tenor singer on that stage at the time, Here he reproduced his "*Basilius*" and "*Ismène,*" both of which were received with enthusiasm. He also brought out the opera of "*Janus,*" which was equally successful. Gifted with first-rate talents, Keiser now found himself obliged to oppose their whole force to misfortunes which threatened him. He had become director of the Opera-house at Hamburgh, and the speculation was just on the point of failing, when he saved the concern from ruin, by writing and bringing out no less than eight operas in one year. Every one of them succeeded, and their receipts released the theatre from all pecuniary difficulties. Soon after this time, Keiser married a woman of property, and commenced, in conjunction with the learned Matheson, giving public concerts at Copenhagen, where he was honoured with the nomination of chapel-master to the king. On his return to Hamburgh, he brought out "*Circè,*" the last and most beautiful of his operas. This was first performed in 1734, and was the one hundred and eighteenth which this indefatigable artist had produced. Keiser is considered the father of German melody. Exclusive of his dramatic works, he composed divertimenti, serenate, and cantatas. Fancy and originality were the characteristics of all his productions, as they have since been in most of the compositions of the immortal Haydn. In fact, the vigour of a fertile imagination, corrected by study and experience, is discernible in all the effusions of the inexhaustible Keiser. He died in 1735. It is to be regretted that hardly any of Keiser's works are now to be procured, though a new edition of some few of them was talked of in Hamburgh, about the year 1810.

KEITH (Robert William) was born, in 1787, at Stepney. He is the eldest son of Cornelius Keith, organist of St. Peter's church, Cornhill, and Danish chapel, Wellclose-square. R. W. Keith received the early part of his musical education from his grandfather, William Keith, organist of Westham church, Essex, after whose decease he was under several masters for the organ, piano-forte, and violin. His instructors on the latter instrument were Barthelemon and Diettenhoffer, under whom, to complete his musical education, he also

studied harmony and composition. The theoretical works written by Keith are, instruction books for the violin, German flute, and piano-forte; also a work entitled a "*Musical Vade Mecum*," in two volumes, 8vo., written in a catechetical form, which commences with the first principles of music, and gradually passes on through the whole of the science, including composition, &c.

KELLER (GODFREY) was a celebrated English master of the harpsichord, about the beginning of the eighteenth century. He published several sonatas in five parts, for flutes, hautboys, &c.; also a work entitled "*A complete Method for attaining to play a Thorough-bass upon either Organ, Harpsichord, or Theorbo Lute.*"

KELLER, (C.) a German composer of flute music, now living, probably at Vienna. Among his works are "*Var. pour Flute, avec Acc. de Piano*," Vienna; "*Fantaisie, avec Acc. de Piano*," Op. 6, Vienna; "*Pot-pourri, avec Acc. de deux V., T., et B., &c.*" Op. 4; "*Gr. Polonoise en Re avec d'Orch.*" Op. 13.

KELLER, (H. M.) a German organist, died in 1710. He wrote some music for his instrument.

KELLNER, (DAVID) a musician at Hamburgh, published there, in 1732, "*Treulichen Unterrichts im Generalbasse*," which, in 1796, had arrived at its eighth edition. It is considered an excellent manual of thorough-bass.

KELLNER, (JOHANN CHRISTOPHE) son of the preceding, was an organist at Cassel, and born in 1736. He learned music of his father, and subsequently at Gotha, under the celebrated Benda. He had published, up to the year 1785, fifteen operas of harpsichord music, together with some pieces for the organ. He also wrote several passions and cantatas for the church, besides one opera, "*Die Schadenfreude*," which was printed in 1782. He also published, in 1788, a work on thorough-bass. In 1795, he was residing at Manheim, as court-musician, from which time, till 1800, many more of his works were published there, both vocal and instrumental.

KELLNER (ERNEST AUGUSTUS) was born at Windsor, in 1792. His father was a native of Saxe-Weimar, and one of the private band of musicians in the service of her late majesty queen Charlotte. At about two years of age he began to teach the piano-forte to his son; who, at five years old, played one of Handel's concertos on the organ, before the royal family at Windsor. Soon after this, young Kellner began to study singing under sir W. Parsons, by command of his late majesty. At eight years of age, he sang in public; and from that period, until his voice changed, sang at the Ancient concerts, oratorios, &c. &c. with Mara, Banti, Billington, and Grassini, with great success. When his voice broke, he went into the navy, and served as a midshipman for about three years, when he returned to London, and again commenced diligently to prosecute his musical studies. In April, 1815, he married, and the same year went to Italy, where he applied himself with great zeal to the art of singing, under the celebrated masters, Porre, Nozarri, and Crescentini. After leaving Italy, where he received distinguished marks of favour from the royal families of Naples and Tuscany, he visited Switzerland and Germany: here he also had the honour of receiving flattering marks of approbation and favour from many of the courts, particularly Bavaria, Saxe-Weimar, Baden, &c.

He returned to England in 1820. His compositions are chiefly manuscript, and consequently only known within the circle of his friends; he has, however, written some masses and offertories, which have been sung at the Bavarian chapel.

KELLY (MICHAEL) is a native of Dublin. His father, Michael Kelly, was an eminent wine merchant in that city, and for several years master of the ceremonies at the castle. At a very early period, Michael displayed a passion for music; and as his father was enabled to procure the best masters for him, before he had reached his eleventh year he could perform some of the most difficult sonatas then in fashion, on

the piano-forte. Rauzzini, when engaged to sing at the Rotunda in Dublin, gave him some lessons in singing, and persuaded his father to send him to Naples, as the only place where his musical propensity would receive proper cultivation. At the age of sixteen, he was accordingly sent there, with strong recommendations, from several persons of consequence in Ireland, to sir William Hamilton, the then British minister at the court of Naples. Sir William took him under his fostering care, and he was placed in the conservatorio La Madona della Loretto, where, for some time, he received instruction from the celebrated composer, Fineroli.

Sir William Hamilton also did Kelly the honour of introducing him to the king and queen of Naples, who particularly noticed the young Irishman.

Having had the good fortune to meet Aprili, the first singing-master of his day, that great artist being then under an engagement to go to Palermo, offered to take Kelly with him, and to give him gratuitous instruction while there. This proposal was of course gratefully accepted, and he received Aprili's valuable tuition until the end of his engagement at the theatre. Aprili's kindness, however, did not terminate there, for he sent Kelly to Leghorn, with the strong recommendation of being his favourite pupil. From Leghorn, young Michael was engaged at the *Teatro Nuovo* at Florence, as first tenor singer. He then visited Venice, and several of the principal theatres in Italy, in which he performed with distinguished success. He was next engaged at the court of Vienna, where he was much noticed by the emperor Joseph II. He had likewise the good fortune to be the most intimate friend of Mozart, and was one of the original performers in his "*Nozze di Figaro.*"

Having obtained a year's leave of absence from the emperor, for the purpose of visiting his father, (at the the end of which time he was to go back to Vienna, where he was in such favour that he might have ended his days happily) he returned to England by the same opportunity as signora Storace. In April, 1787, Kelly made his first appearance in Drury-lane theatre, in the character of *Lionel*, in the opera of *Lionel and Clarissa*. Here he remained as first singer until he retired from the stage. He was also for several years musical director of that theatre. Kelly sang at the king's Ancient concerts at Westminster abbey, and at all the principal music meetings and theatres in Great Britain. He was, besides, for several years, principal tenor singer at the Italian opera in the Haymarket, where he was stage manager, a situation which he retains at this moment, and musical director at the little theatre on the opposite side of the way.

The death of his dear and lamented friend, Stephen Storace, in the year 1797, first induced Kelly to become a composer, since which time he has written and selected the following sixty pieces, for the different theatres, by which it will appear that no English composer has ever contributed more largely to the public stock of amusement. It may be necessary to add that, in addition to the following list, Kelly has composed a great number of Italian and English songs, duets, trios, &c. &c., which to the present time retain their popularity: "*A Friend in Need,*" 1797; "*Chimney Corner,*" 1797; "*Castle Spectre,*" 1797; "*Last of the Family,*" 1797; "*Blue Beard,*" 1798; "*Captive of Spilsberg,*" the comic music, the serious being by Dussek, 1798; "*Aurelio and Mirando,*" 1798; "*Feudal Times,*" 1799; "*Pizarro,*" 1799; "*Of Age to-morrow,*" 1800; "*De Montford,*" 1800; "*Remorse,*" 1801; "*Gypsy Prince,*" 1801; "*Adelmorn,*" 1801; "*Algomah,*" 1802; "*House to be sold,*" 1802; "*Uriania,*" 1802; "*Hero of the North,*" 1803; "*Marriage Promise,*" 1803; "*Love laughs at Locksmiths,*" 1804; "*Cinderella,*" 1804; "*Counterfeits,*" 1804; "*Deaf and Dumb,*" 1804; "*Hunter of the Alps,*" 1804; "*Land we live in,*" 1804; "*Honey Moon,*" 1805; "*Youth, Love, and Folly,*" 1805; "*Prior Claim,*" 1805; "*Forty Thieves,*" 1806; "*We fly by*

Night," 1806; "*Royal Oak,*" 1806; "*Adrian and Orilla,*" 1806; "*Adelgitha,*" 1807; "*Town and Country,*" 1807; "*Time's a tell tale,*" 1807; "*Young Hussar,*" 1807; "*Wood Demon,*" 1807; "*Something to do,*" 1808; "*Jew of Mogador,*" 1808; "*Africans,*" 1808; "*Venoni,*" 1808; "*Foundling of the Forest,*" 1809; "*Fall of the Taranto,*" 1809; "*Britain's Jubilee,*" 1809; "*Gustavus Vasa,*" 1810; "*Humpo,*" 1812; "*Absent Apothecary,*" 1813; "*Polly,*" 1813; "*Russian,*" 1813; "*Nourjahad,*" 1813; "*Peasant Boy,*" 1814; "*Unknown Guest,*" 1815; "*Bride of Abydos,*" 1818; "*Abudah,*" 1819; "*Grand Ballet,*" 1819.

KELWAY, (Joseph) successor to Weldon, as organist of St. Martin's in the Fields, about the year 1744. He was a pupil of Geminiani. His playing on the organ was so excellent, that Handel is said often to have gone to the church when he performed. Some harpsichord sonatas of his composition were published.

KELZ, (Matth.) a German musician in the seventeenth century, published several sacred works, and wrote a treatise on composition, in the Latin language, between the years 1626 and 1669.

KEMP, (Dr.) an English musician, of much talent as a theorist. He has also composed some very pleasing vocal music. Among his works are "*Musical Illustrations of the Beauties of Shakspeare.*" Songs: "*A lover's eyes will gaze,*" "*Doubt thou the stars are fire,*" "*Fair ladies masked,*" "*Lady, by yonder blessed moon,*" "*Love, love,*" "*Lover's eyes,*" "*Oh! for my beads,*" "*When I beheld thy blue eye.*" (Clementi's Cat.)

KEMPIS, (Fiorenzo a) an instrumental composer at the beginning of the eighteenth century, published in London, in 1714, "*Douze Sonates à V. et Viola da gamba.*"

KENDAL, an English organist, published, in 1780, some music for his instrument.

KENN, a performer on the horn, was engaged, in 1798, in the orchestra of the grand opera at Paris, where he also published some music for his instrument.

KENNIS, (William Gommar) director of the music at the church of St. Peter, at Louvain, about the year 1768, was considered, in 1772, as the first of all violinists in the Austrian Netherlands, principally in the execution of difficulties. About that time he published nine works, at Paris and elsewhere, of which only the fourth and ninth are known in Germany: they are both duets.

KENT (James) was a native of the city of Winchester, and born in 1700. At an early age he was admitted into the choir of that cathedral, under the superintendence and tuition of Mr. Vaughan Richardson, the organist. After having been some time in this situation, he became one of the children of the chapel royal. Here, under the care of Dr. Croft, he laid the foundation of his future excellence. He studiously observed the style, and happily caught the manner, of that justly celebrated composer.

The first public situation which Kent obtained in his profession, was that of organist of the chapel of Trinity college, Cambridge; and, lastly, in 1737, of the cathedral church of the chapel of the college at Winchester, in which city he continued to reside until the day of his death. Whilst he was the organist of Trinity chapel, he conducted himself so much to the satisfaction, and was, in other respects, in such high esteem with the members of that college, that, when he was promoted to his situation at Winchester, they presented him with an elegant piece of plate, in token of their great esteem and regard.

As a composer of sacred music, Kent followed closely to the style of Dr. Croft; and few persons have succeeded better than he in that due intermixture of harmony and melody which renders this species of music interesting both to learned and unlearned auditors. In his compositions, the full sense and meaning are generally given to the words; and, although we sometimes observe in them what may be thought to border on conceit, yet their merit is for the most part so conspicuous, that we readily overlook their defects. By any one con-

versant in church music, it will easily be discovered that Kent was a pupil of Dr. Croft. Indeed he often, without hesitation or scruple, followed the ideas of this great master in his compositions. He once said to that excellent singer, J. Norris, who was attending the rehearsal of a new anthem, "I know your thoughts; there is the same passage in Dr. Croft: but could I have possibly done better than copy him in this place?" His talents were too great, and his disposition too ingenuous, to allow him to dissemble that he occasionally availed himself of the excellencies of his favourite master. Of his own originality he has left us ample proof. The subject of St. John's chapter is not much calculated for musical expression; yet, induced chiefly by his sincerely Christian principles, he set it to music, and few composers could have executed the task so well as he has done. His anthems, "*Hearken unto this, O man,*" and "*When the Son of man,*" are truly sublime compositions in the solemn style. "*Give the Lord the honour due unto his name,*" is equalled by few anthems in force and dignity. The fourth verse in "*The Lord is my shepherd,*" as a bass solo, and the sixth verse, in which the two voices unite, produce a striking and most pleasing effect, the one by its majestic simplicity, and the other by its pastoral, yet elegant harmony. Few anthems have obtained more celebrity than "*O Lord, our Governor,*" "*My song shall be of mercy,*" and "*Hear my prayer.*"

So modest and unassuming was this excellent man, that it was not until towards the decline of his life that he could be prevailed with to give his works to the public; and he then printed and published a second volume, containing a morning and evening service and eight anthems. Some of these have since been printed separately, and a few of them have been admitted into Page's *Harmonia Sacra*. Kent was remarkably mild in his disposition, amiable in his manners, and exemplary in his conduct; and, as an organist, was conscientiously diligent in performing all the duties of his situation. His performance on the organ was solemn and expressive; and he was reputed by some competent judges to have been one of the best players of Dr. Croft's music in the kingdom.

Kent died at Winchester, deeply regretted by all who had the happiness of his acquaintance, in the year 1776, having resided in that city, in the character of organist and composer, for nearly forty years.

KEPLER, (JOHANN) a great astronomer and mathematician, was born at Wiel, in the duchy of Wurtemburg, in the year 1751.

We shall pass unnoticed all Kepler's mathematical and astronomical works, and speak only of that entitled "*Harmonica Mundi.*" The third book of this work treats of the subject of musical harmony; several of the first chapters are confined entirely to discussions relative to the music of the ancients. In the seventh chapter he treats of the proportions throughout all the eight usual sounds of diapason. He also speaks of the modern method of notation by lines and letters of the alphabet, and gives his opinion respecting the origin of the clefs.

It may, however, with truth be observed, that if Kepler had made no greater discoveries in mathematics than he did in music, it is probable that his conceits might have remained, but his discoveries would all long since have been forgotten.

KERL, (JACOB DE) canon of the cathedral church of Cambray, was born at Ipres, in Flanders. His compositions, which are chiefly for the church, were published in different parts of Europe, from 1562 to 1573. His masses were printed at Venice in 1562. Their style is dry and uninteresting; the harmony, however, is good, and his answers to the fugues are warrantable.

KERL (JOHANN CASPAR) was a native of Saxony. Having, during his youth, shown a great taste for music, he was sent to Vienna, and, at the expense of the archduke Leopold, placed under the tuition of Giovanni Valentine, chapel-master at the imperial court. His patron afterwards

ordered him to be sent to Rome, in order to complete his musical studies under Carissimi. At his return he had an highly advantageous offer from the elector palatine, but he refused it, and settled in Bavaria, where he became chapel-master to the elector Ferdinando Maria.

Kerl's principal work is his "*Modulatio organica super magnificat octo tonis ecclesiasticis respondens*," printed at Munich in 1686. He is justly esteemed one of the most celebrated organists that the world ever produced. In a competition that he had with some Italian musicians, at the court of the elector of Bavaria, he composed a piece for the organ so difficult, that none but himself could execute it.

KERNER, (L.) a musician at Hamburgh, about the year 1690, was the master of Mattheson.

KERNTL (P. F.) published in Holland, about the year 1782, two operas of duos for the flute, and one opera of duos for the violin.

KERPEN, (F. H. Freyer von) a canon of the cathedrals of Mentz and Wurtzburg, was an excellent amateur musician, and published much vocal and piano-forte music, between the years 1780 and 1800.

KERSTEIN published in London, previously to the year 1797, "*Six Duets, five for two Flutes, and one for a Flute and Clarionet.*"

KERUTH (C. F.) published in 1799, at Vienna, "6 *Terzetti à 2 V. e Vc.*"

KERZEL or KERZELLI, (Michael) a musician at Vienna, where he published, up to the year 1783, much violin music. About the year 1787, he went to Moscow, where he probably still continues.

KERZINGER, a musician at Presburg, wrote there, before the year 1796, the music of an operetta, entitled "*Die Illumination.*"

KESSEL, (Johann C. B.) a singer at Eisleben, was born in 1766. In the year 1790, he published at Leipsic, "*Unterricht im Generalbasse zum Gebrauche fur Lehrer und Lernende*," an improved edition of which appeared in 1792.

KETSLER, (Johann Wilhelm) an organist at Heilbronn, published at Stuttgard, in 1793-1794, "*Wurtembergisches vierstimmiges Choralbuch*," also at Darmstadt, in 1796, "*Divertissemens Sociaux, ou six Angloises pour le Clavecin avec leur Chorégraphie.*"

KETTE, (Albrecht) a celebrated organist of the court and cathedral at Wurtzburg, was born in 1726, and learnt the elements of music from his father. He afterwards became a pupil of the renowned organist, Bayer, at whose death, in 1749, he succeeded to his public situations. He composed much church music and music for the organ, and died in the year 1767.

KHISEL, (Giovanni Giacomo) a contrapuntist of the sixteenth century, and probably a German, resident in Italy, published at Venice, in 1591, "*Libro I. de Madrigali et Motetti à 4 e 5 voci.*"

KHYM or KYHN, (Carl) an instrumental composer, has published much music at Augsburg and Vienna, since the year 1798.

KIALLMARK (E.) was born at Lynn Regis, in Norfolk, in the year 1781. His father was a native of Sweden, and an officer in the service of that state: his mother was a descendant from Mr. Banks, of Yorkshire, a cousin of the late sir Joseph Banks. His parents dying when he was very young, left E. Kiallmark, their only child, without provision, when he was kindly adopted by his maternal grandfather, who spared no expense in his education, and finding that he had a strong passion for music, consented eventually to bring him up to that profession. His grandfather first placed him, at the age of fifteen, (giving a considerable premium) with a German musician of great pretension; after two years' residence with whom (the only two disagreeable years of his life) he was removed, and from that period has depended on his own exertions for a livelihood. Having by the end of his apprenticeship gained a tolerable practical knowledge of the piano-forte, harp, and violin, he commenced professionally by teaching those instruments at

a cheap rate, and, not caring about personal fatigue, succeeded in gaining several pupils. He always, however, appropriated a portion of his receipts to the acquirement of musical instruction, and became successively a pupil of Barthelemon, Cobham, Spagnoletti, &c. till at last he found himself, to his great delight, capable of playing in an orchestra, and became a performer, either as deputy or principal, in the oratorios, concerts, music meetings, and theatres. At the early age of twenty-two he married a young Scotch woman, and at that time, having succeeded in obtaining a very tolerable connection, gave up all his public engagements, and became a piano-forte master. Soon after that period he became intimately acquainted with Von Esch, and although he (as himself would acknowledge) was but an indifferent theorist, yet to his taste and talents, and his friendly hints and instructions, Kiallmark confesses himself deeply indebted. Soon after this, he ventured to publish two or three pieces, although almost unacquainted with the earliest rules in composition. This success induced the music-sellers to make fresh applications to him; and, after a short time, he became known as a composer. Kiallmark has since had great success as a piano-forte instructor, seldom teaching less than from nine to twelve hours per day, and for some years has had one or two assistants constantly in his employ. At the suggestion and desire of some of his connections, he was induced to become a party with Logier at the time of his great success in this country; and although such was the state of Kiallmark's engagements that he could but seldom find time to see Logier, he yet acknowledges to have derived great pleasure and advantage from his acquaintance. The following are amongst the most favourite pieces of Kiallmark's composition. Piano-forte: "*Introduction and Variations to 'Roy's Wife.'*" "*Introduction to 'Last Rose of Summer.'*" *Fantasia,* "*L'Espérance.*" *Fantasia,* "*Pas Amour.*" "*Fanfare and German Air.*" "*Second German Air.*" "*Harriot, Air with Variations.*" "*Marian, Air with Variations.*" "*La Revenue,*" divertimento. "*Divertimento Scossise.*" "*Second Divertimento Scossise.*" "*Divertimento Scossise from Naderman.*" "*Second Divertimento Scossise from Naderman.*" "*Rondo, 'Carnival de Venice.'*" "*Airs from Rossini.*" "*Russian Air, with Variations.*" "*Les Fleurs de Printems,*" six books. "*Is there a heart, Variations.*" "*There's kauld cail, Variations.*" "*Cease your funning, Variations.*" "*Bower of Eveleen, Variations.*" "*Robin Adair, Variations.*" "*Rest, weary traveller, Variations.*" "*Caledonian Fantasie.*" "*Chant Militaire.*" "*Young Love's Dream.*" "*Home, sweet home, Variations.*" "*My pretty page,*" rondo. "*Les petits Délassemens.*" "*Romance, Variations.*" "*Rosabella,*" &c. &c. (Goulding's and Chappell's Cat.)

KIELING, (CYRAIR) a chapel-master at Stollberg, died there in 1727.

KIESER, (J. J.) an organist at Erfurt about the year 1750, composed much music for his instrument.

KIESEWETTER, (JOHANN FREDERICH) first violin at the royal chapel of Anspach, and one of the best performers of the school of Benda, was born at Cobourg. He obtained his public situation in the year 1754.

KIESEWETTER, (CHRISTOPH GOTTFRIED) son of the preceding, was born at Anspach in 1777. He is a very celebrated violinist, and has spent much time in England since the winter of 1821, when he performed at the Philharmonic concerts in London. An eminent critic states of Kiesewetter's talents as follows: "His first performance at the Philharmonic concert of London—perhaps the severest test to which power can be brought, because the major part of the audience consists of professors or persons most immediately connected with music—his first performance, we might almost say, was greeted with the very extravagance of approbation and applause. For although his extraordinary ability deserved the most complete expression of the delight which could not but be felt, yet it was remarked amongst the judicious, that the loudest plaudits were mingled with an expression of

pleasure bordering on a laugh, a manner which praise adopts when caught by surprise at quaint or unexpected turns, rather than when captivated by solid excellencies. By this remark we would not be thought to detract a particle from the abundant talent which we willingly admit Kiesewetter to possess: his abilities are, in every sense of the word, admirable indeed: we merely wish to have it understood, that there are points of peculiar skill which, when pushed beyond certain limits, run into defeat, however vehemently applauded these very exertions may be by the multitude of auditors, who are ever more stimulated by novelty and surprise than by the appropriate disposition of parts and of the whole, which is the result of deep consideration and fine taste. Kiesewetter's command of the instrument appears to render him superior to every possible difficulty, and out of this superabundant power, perhaps, arise those temptations which almost necessarily lead to excess. For, although sobriety of judgment rejects superfluous execution as well as superfluous ornament, yet, when warmed with exercise, there are few who can resist the power of demonstrating acquirements which others have not reached." Kiesewetter performed at the spiritual and other concerts, in London, in the season of 1824.

KILLICK, (T.) organist of Gravesend, is considered a sound musician. He has lately republished "*Handel's Overtures, arranged for the Organ or Piano-forte,*" in which he has increased the combinations, and given them a fuller accompaniment. He has also added a figured bass. (Clementi's Cat.)

KINDERMANN, (Johann Erasmus) a celebrated organist at Nuremburg, died in 1655. He composed many practical works, both vocal and instrumental, the latter being chiefly for the organ. His writings bear date from the year 1640 to 1653.

KINDERVATER, (Johann Heinrich) a German clergyman, died in 1726. He wrote several works on music, among others one entitled "*De Musica litteratis necessaria tractatus horis subcisivis usque Academicis conscriptus.*"

KINDSCHER, (L.) a singer at the court church at Dessau, published there, in 1792, a collection of twenty-four songs, and at Leipsic, in 1801, a similar collection.

KING, (William) organist of New College, Oxford, set to music Cowley's "*Mistress,*" and published it with the following title, "*Poems of Mr. Cowley and others, composed into Songs and Ayres, with a Thorough-basse for the Theorbo, Harpsecor, or Base-Violl.*" Oxford, 1688.

KING, (Robert) bachelor in music of Cambridge, in 1696, was one of the band of William and Mary. He composed various airs, printed in the *Tripla Concordia*, and set to music many songs, printed in the *Theatre of Music.*

KING, (Charles) educated in the choir of St. Paul's, under Dr. Blow, was at first a supernumerary singer in that cathedral for the small stipend of fourteen pounds a year. In the year 1704, he was admitted to the degree of bachelor in music, in the university of Oxford. King composed some anthems and services, and thereby gave occasion to Dr. Greene to say, and indeed he was very fond of saying it, as he thought it was a very witty sentiment, that "Mr. King was a very *serviceable* man." As a musician, he is but little esteemed.

KING, (M. P.) an English composer, chiefly of vocal music, since the year 1790. Among his works are—Operas: "*False Alarms,*" "*Invisible Girl,*" "*Matrimony,*" "*One o'Clock,*" "*Timour the Tartar.*" "*Eight Songs and Cantata,*" Op. 2. Glees, for three voices: "*It was the Nightingale,*" "*Minstrels three, lady, are we,*" "*O could I flow like thee,*" "*O, whiter than the swan,*" "*When shall we three meet again?*" "*Who rides on that meteor of fire?*" Duets: "*What virtue prompts,*" "*Vows are but breath,*" "*Do not call it sin,*" "*Say, beauteous tyrant,*" "*By the roses of the spring,*" "*Eagle Wings,*" "*Hush, softly.*" He also published "*A general Treatise on Music, particularly on Harmony or Thorough-bass, and its application to Composi-*

tion, written on a new Plan," &c. likewise several sonatas, rondos, &c. for the pianoforte.

KIRBYE, (GEORGE) an English musician, and one of our best madrigalists at the close of the sixteenth and beginning of the seventeenth century. In the year 1597, he and Thomas Weilkes published their first books of English madrigals. Some of his compositions are to be found in the *Triumphs of Oriana.*

KIRCHER, (ATHANASIUS) a native of Fulda, was born in the year 1601. At the age of eighteen, he was admitted into the society of Jesuits, and after having passed through a regular course of study, became a teacher of philosophy, mathematics, and languages, in the university of Wartzburg. In the year 1631, when the Swedes, under Gustavus Adolphus, entered Germany, he retired into France and settled in the Jesuits' college at Avignon, where he continued four years. He was then called to Rome to teach mathematics in the Roman college, and he afterwards became professor of the Hebrew language in that city. He died in 1680, having written and published different works to the number of twenty-two volumes in folio, eleven in quarto, and three in octavo.

The chief of Kircher's musical works is his "*Musurgia Universalis.*" This is divided into ten books. In the preface, the author states that he was aided in the compilation of it by Antonio Maria Abbatini, chapel-master of the churches of St. Maria Maggiore and Pietro Herediæ, in Rome, also by Kapsberger and Carissimi.

He apologizes for his attempting to write on the subject of music, who was not a professed musician; but he states, in his defence, that from his youth he had assiduously applied himself to the study of this science.

In the first book he treats of the anatomy of the ear, not only in man but in various kinds of quadrupeds and birds. From this he passes to the consideration of the voice in the human race, and also of the vocal organs in several species of animals.

In the second book he speaks of the music of the Hebrews, and gives the forms of some of their instruments. He then proceeds to the music of the Greeks, and of which he gives a general and superficial account.

The next book enters deeply into the doctrine of harmonics, first explaining the several kinds of proportion, and afterwards demonstrating the ratios of intervals. This book contains a system of arithmetic, taken from the writings of Boethius and others, in which are contained rules for the addition, subtraction, multiplication, and division of intervals by means of characters adapted to the purpose.

The fourth book is entirely on the division of the monochord, and the method of finding the intervals by various geometric and algebraic processes.

The fifth book contains directions for the composition of music in consonance. In this he explains the nature of counterpoint, both simple and figurate, and also of fugue, and gives some general rules for composition in one, two, three, and more parts. Towards the close of the book, he speaks of that spurious kind of fugue, called *fuga in nomine*, and not only explains the nature of canon, but gives examples of canons, some of which are very wonderful in their contrivance. He mentions one, which he says might be sung by twelve millions two hundred thousand voices.

In the sixth book, he treats of instrumental music, and of the various instruments in use among the moderns. Nearly the whole of this book is taken from the Latin work of Mersennus. At the conclusion he gives a particular description of the great bell at Erfurt.

The seventh book contains a comparison between the ancient and modern music, with some specimens of the ancient Greek musical characters, taken from Alypius. This book is of a miscellaneous nature, and, amongst other things, comprises a general enumeration of the most eminent musicians of the author's time, and contains a great variety of fine compositions selected from their works.

The second volume begins with the eighth book. In this is inserted tables of all the possible combinations of numbers, as they relate to musical intervals; as also some minute investigations into the various kinds of metre used in poetry, and particularly Greek and Latin poetry, which are illustrated by musical characters.

In the ninth book there is a chapter "*De Sympathiâ et Antipathia Sonorum Ratione*," and an experiment here mentioned is truly curious. The author says, if five glasses of the same magnitude are filled, one with aqua vitæ, the second with wine, the third with aqua subtilis, the fourth with a thickish fluid, such as sea-water or oil, and the fifth or middle one with common water, and a finger wetted, the following effects will be produced: the aqua vitæ will be much agitated, the wine greatly shaken, the aqua subtilis less shaken, and the sea-water or other fluid not moved at all. From this experiment we may probably date the invention of *musical glasses*. He then produces instances of the surprising effects wrought by music, beginning with the disposition of Saul, as recorded in sacred writ, which he endeavours to account for mechanically; and he concludes by relating the whole process for the reputed cure of the bite of a tarantula.

In treating of echoes, he relates an interesting story from Cardan, which we shall give in his own words. "A friend of mine having set out on a journey, had a river to cross, and not knowing the word, cried *Oh*, to which an echo answered, *Oh;* he imagining it to be a man, called out in Italian, *On de devo passer?* it answered *Passa;* and when he asked, *Qui?* But as the waters formed a deep whirlpool there, and made a great noise, he was terrified, and again asked, *Devo passar qui?* the echo returned, *Passa qui.* He repeated the same question often, and still had the same answer. Terrified with the fear of being obliged to swim, in case he attempted to pass, and it being a dark and tempestuous night, he concluded that his respondent was some evil spirit that wanted to entice him into the torrent. He therefore returned, and on relating his story to Cardan, was convinced by him that it was no demon but only the sport of nature."

The author next proceeds to the description of such instruments as produce music by the rotation of a cylinder; and mentions one, in the form of a star, in the church of a monastery of St. Fulda, so contrived, as, by the motion of a cylinder round its axis, to produce music from a number of small bells. He then describes an instrument to resemble, in its sound, a concert of viols. This was, in fact, a harpsichord with a circular belly, under which was a wheel, one-sixth part of which rose above the belly; the strings, which were of the intestines of animals, like those of the harp, were strained into contact with the edge of this wheel, and being rubbed with powdered rosin, produced the tone he speaks of.

Kircher mentions, as a contrivance of his own, the *Æolian harp*, which he describes at considerable length. But although he might have been ignorant of the fact, St. Dunstan is said, by Fuller, to have had one which must have been of a nature very similar to Kircher's. In this book it is that he gives an account of the celebrated hydraulic organ of Vitruvius, which no one has hitherto been able to comprehend.

The tenth book is on the subject of analogical music, as Kircher has termed it, and the chief intention of it is to demonstrate the harmony of the four elements and of the planetary system. The author endeavours to prove that the principles of harmony are discoverable in the proportions of our bodies, in the passions of the mind, and even in the seven sacraments of the church of Rome. From these he proceeds to the consideration of political and metaphysical harmony; and, in conclusion, to that harmony, if any one can understand what he means by it, which subsists in the several orders of intellectual beings, and which is consummated in the union between God and the universe.

In the year 1673, Kircher published his "*Phonurgia Nova*," a work in which he explains the nature, properties, and effects of sound.

In this work the author gives a very circumstantial account of that useful instrument, called by us the *speaking trumpet*, the invention of which he claims as his own. Of the power of this trumpet, he says, that with one of fifteen palms in length, he and some companions made themselves heard from different stations, at the distance of two, three, four, and five Italian miles.

To speak in general terms of the works of Kircher, they are chiefly either on subjects of the most remote antiquity, or on such as, from their nature, seem to elude all inquiry; notwithstanding this, the world is under great obligations to him for the "*Musurgia Universalis.*" In availing himself of the researches of other learned men, and of all the assistance that he could possibly desire from an extensive correspondence, and the communications of persons eminent both in the theory and practice of music, he has been able to exhibit such a fund of instruction and entertainment, such a variety of curious particulars relative to the principles and gradual progress of the science, and such a number of curious anecdotes respecting the professors of his own time, and the opinions entertained of their works, that we know not which to admire most, his ingenuity or his industry.

Notwithstanding the merits of Kircher, his "*Musurgia,*" soon after its publication, underwent most severe censures from Meibomius, a German writer of considerable celebrity.

KIRCHHOF, (Gottfried) an organist at Halle, died in 1746. He published, at Amsterdam, a work called "*L'A, B, C, Musical.*"

KIRCHHOFF, a Saxon harpist, was celebrated in Denmark and Russia, in the latter half of the last century. He wrote much music for his instrument.

KIRCHNER, (Johann Heinrich) a singer at Rudolstadt in the year 1799, published, early in the present century, at Arm stadt, "*Theoretisch-practisches Handbuch zu einem für kunftige Landschullehrer nöthigen Musikalischen Unterricht,*" and "*12 Arien zum Gebrauch für Singchöre in Partitur, 1te und 2te Sammlung.*"

KIRKMAN, a composer of piano-forte music, resident in London in the latter half of the last century. He published, among other works, "*Duets for the Piano-forte,*" Op. 5, (Preston.) "*Trois Sonat. à quatre Mains, et une à deux Cemp.*" Amsterdam, "*Three Sonatas for the Harpsichord, with V.*" Op. 8, (Preston.) "*Sonata for the Piano-Forte,*" (Clementi.) "*Duets for the Piano-Forte,*" (Clementi.) He also published "*Eight Ballads,*" dedicated to the Marchioness of Salisbury, Op. 10, (Clementi); and in conjunction with Keeble, "*Forty Interludes, to be played between the Verses of the Psalms.*"

KIRMAIR or KIRMAY, (Wolfgang) chamber-musician to a nobleman at Munich, was known by his composition of serenatas, notturnos, and other violin music. He died in 1795.

KIRMAIR (Friedrich Joseph) was, in 1803, appointed chamber-musician to the duke of Saxe-Gotha. He is celebrated as a pianist, and performed in public in almost all the large towns of the continent. In 1795, he was appointed music-master to the late queen of Prussia. His works for the piano-forte are numerous, and have been chiefly published at Berlin and Offenbach. The following are among his more favourite compositions: "*Deux Sonat. pour Clav., V. Oblig., et B., ad lib., composés de divers Thèmes et Passages tirés de l'Opéra 'La Fl. Magique,' arrangées par les Amateurs,*" Op. 9, Offenbach. "*Trois Sonat. progress. pour la Clav. avec V. et B.*" Op. 8, Offenbach. "*Gr. Sonat. avec Acc. Oblig.*" Op. 21, Offenbach. "*Gr. Sonat. avec V. Oblig. et B. ad lib.*" Offenbach. "*Sonat. avec Acc. de V. et B.*" Op. 23, Offenbach. "*Trois Sonat. pour les Amateurs,*" Op. 12, Offenbach. "*Sonat. avec un Toccato pour le Clav. dans le Stile de Clementi,*" Op. 17, Offenbach. The above are all imported by Messrs. Boosey and Co.

KIRNBERGER, (Johann Philip) a native of Berlin, was a pupil of Sebastian Bach, and possessed great musical learning.

His knowledge of counterpoint and of all the laws and subtilties of canon and fugue, are indisputable; but in his compositions he is often dry and crude, and he appears to have been perpetually striving at new passages and effects, with which his invention did not very liberally supply him. He died in the year 1783. His principal works were theoretical and didactic, and are as follows:

"Die kunst des reinen satzes, &c." i. e. the art of pure composition explained on certain principles and by means of examples, 1774. *"Grundsätze des Generalbasses, &c."* i. e. principles of thorough-bass, forming the first elements of composition, 1781, with many plates. *"Gedanken über die verschiedenen lehrarten, &c."* i. e. ideas on the different methods of composition, 1782. *"Anleitung zur sing komposition mit oden in verschiedenen sylbenmasen,"* i. e. instructions for learning vocal composition, 1782. *"Die wahren grundsätze zum gebrauch der Harmonie,"* i. e. principles of harmony, &c. 1773. This last work is attributed to Kirnberger by Kollmann, and the editors of the *Dict. Hist. des Musiciens,* but by Gerber it is said to be from the pen of Schulzen. The chief of the musical articles in the first volume of Sulzer's *Theory of the Fine Arts,* were also written by Kirnberger. His practical works are chiefly sacred.

KIRSTEN, (Friedrich) an organist at Dresden, published, between the years 1770 and 1797, several operas of pianoforte music, also *"Lieder für gesellige und einsame Freuden gedichtet von Fr. Voigt und fürs Clavier gesetzt,"* Hamburgh.

KIRSTEN, (Michael) organist at Breslau, died in 1742. He wrote some church music.

KITTEL, (Christoph) court-organist and composer at Dresden, published there, in 1657, twelve canticles for four voices.

KITTEL, (Johann Christian) organist at Erfurt, was born there in 1732. He was a pupil of the great Sebastian Bach, and in all respects worthy of his master. He published *"6 Sons. fürs Klavier,"* 1787. *"Veränderungen über das Lied 'Nicht so traurig, nicht so sehr,' fürs Klavier,"* 1797. *"Der angehende practische Organist oder anweisung zum Zweckmützigen gebrauch der Orgel bey Gottesverehrungen in beyspielen, Erste abtheilung."* Erfurt, 1801. *"Der angehende practische Organist. Zweyte abtheilung,"* Erfurt, 1803. *"Neues Choralbuch 200 theils bezifferte, theils vierstimmig ausgesetzte Choräle, desgleichen kleine vorspiele enthaltend,"* Altona, 1803. *"Hymne an das jahrhundert, vierstimmig,"* Hamburgh, 1801. *"Der angehende practische Organist. Dritte und letzte abtheilung,"* Hamburgh, 1808. *"Grosse Präludien für die orgel, 2d abtheilungen,"* Leipsic. Kittel died at Erfurt, in the year 1809.

KLACKEL, (Stephan or Paten) chapel-master at Prague, was born in 1753. He was an excellent violinist, and was heard in most of the capitals of Europe. He died in 1788.

KLASS, a German instrumental composer, published at Breslau, in 1786, *"Ein Bratschenconcert,"* Op. 1, and *"Ein Violinconcert,"* Op. 2.

KLAUSER, a musician, probably resident at Vienna, published there, about the year 1800, *"Douze Variations pour deux Violons sur 'O mein lieber augustin,'"* and *"Huit Variations pour deux Violons et Bass, sur 'Es klinget so herrlich, No. 2.'"*

KLEEBERG, (C. G.) an organist and composer at Gera, in Upper Saxony, published, among other works, *"Trois Duos pour deux Violons,"* Op. 1, 1794, and *"Tänze am Klavier,"* Op. 6. He died in 1811.

KLEIN, (Jacob) an instrumental composer, published at Amsterdam, about the year 1720, *"Six Sonates à Hautbois et B. C."* Op. 1. *"6 Dergl."* Op. 2, and *"Six Sonates à une B. de Violon et B. C."* Op. 3.

KLEIN, (Johann Joseph) organist at Eisenburg, published at Gera, in 1783, a work entitled *"Versuch eines lehrbuchs, &c."* i. e. an essay towards systematic instruction in practical music. In 1785,

appeared his "*Choralbuch mit einen vorberichte, &c.*" i. e. a choral book, with an introduction relative to that style of music in the church service. He also published "*Vorschläge zur verbesserung der gewöhnlichen Singschulen in Deutschland,*" Leips. Mus. Zeit. 1799, No. 30. "*Ueber die Tonzeichen, nebst vorschlag einer kleinen veränderung in absicht der benennung der Töne,*" Leips. Mus. Zeit. 1799, No. 41. "*Lehrbuch der theoretischen Musik in systematischer ordnung entworfen von u. s. w. mit kupfern,*" Leipsic und Gera, 1801. The plates in this work consist of scales and passages for most wind instruments. Lastly, "*Neues vollstandiges choralbuch zum gebrauch beym Gottesdienste, nebst einem kurzen vorbericht von der Choral Mus.*" Rudolstadt, 1802.

KLEIN, (Heinrich) a professor of music at Presburg, in Hungary, was a pupil of Kirnberger, and is an excellent pianist. He has written many masses, besides other vocal and instrumental music. The last of his compositions which we have heard of, was dated in the year 1800.

KLEINE, (Andreas) a celebrated organist, was born in Thuringia in 1650. He composed some church and dramatic music, and died at Copenhagen.

KLEINHEINZ, (Franz Xaver) a pianist, who first resided at Vienna, and latterly at Pest, in Hungary. He is considered in Germany as an excellent composer. The following are among his principal compositions: "*Trois Sonates pour le Clav. avec V. obl.,*" Offenbach, 1789. "*Var. sur 'La ci darem la mano, &c.' pour le Clav.*" "*Var. sur 'Ein Madchen oder Weibchen, &c.' No. 2,*" Offenbach, 1797. "*Douze Var. pour le Clav. sur 'Chaste Fille de Latone, &c.' de Gluck, No. 3.*" "*Douze Var. pour le Clav.,*" Op. 4, Vienna, 1799. "*Gr. Sonate pour le Clav.,*" Op. 5, Vienna, 1800. "*Sonate pour le Clav.,*" Op. 6, Vienna, 1800. "*Sonate pour le Clav.,*" Op. 7, Vienna, 1801. "*Deux Sonates pour le Clav., avec V.,*" Op. 8, Vienna. "*Trio pour Clav., V., ou Clar. et B.,*" Op. 13. "*Sonate à quatre Mains pour le Clav.,*" Op. 12, Vienna, 1803. "*Hektors Abschied, der Handschuh, die Erwartung, alle drey mit Begleitung der Klaviers.*" "*Der Kampf, für Gesang mit Klavierbegleitung,*" and "*Trois gr. Sonates pour P. F.,*" Op. 17, Leipsic.

KLEINKNECHT, (Johann Wolfgang) concert-master to the margrave of Anspach, was born at Ulm in 1715. He commenced his studies of gymnastics in that town, and there acquired the extensive attainments which he afterwards displayed. His father instructed him in music, and he made such wonderful progress, that at eight years old he played the violin before the duke of Wurtemburg, and at different courts, where he was generally admired. Encouraged by his first success, he resolved to devote himself entirely to music. Chance favoured his design. The duke of Wurtemburg named him, in 1773, his chamber-musician, and sent him in this capacity to his chapel at Stuttgard, where Brecianello, one of the first violinists of his time, was then chapel-master. He was the first model upon which young Kleinknecht attempted to form himself.

After the death of the duke, he travelled to different courts, and obtained a situation as violinist at the chapel of Eisenach. Here the consort of the margrave of Bayreuth heard and engaged him for a fête, to be given on the birthday of the margrave. The comforts he observed at this court, and the favour showed him by the prince, made him forget Eisenach, and he accepted the situation of concert-master at Bayreuth. About this time he became acquainted with Benda, and his style pleased him so much that he adopted it. His first enthusiasm being evaporated, he remembered the duke of Eisenach, who had treated him so kindly, and began to reproach himself with ingratitude for having left his patron without permission. With the design of atoning for his fault, he feigned a desire to visit again the different musical academies, and demanded his dismissal. As soon as he obtained it, he went to Eisenach to offer his services to his old master, who received

them with undiminished kindness. He employed the time he remained there (till the death of the duke) in cultivating his talents. He was then made leader of the excellent orchestra of the theatre of Dresden, for which Hasse composed, and filled this station with the greatest *éclat* till his death, which happened in 1775. He was considered a very good leader.

KLEINKNECHT, (JACOB FRIEDRICH) second son of the preceding, was born at Ulm in 1722. He published many instrumental compositions, and was chapel-master to the court of Anspach at the time of his death, which took place there in 1794.

KLEMME, (JOHANN) a Saxon by birth, and a celebrated organist and church musician, was patronised for his early proficiency in music by Christian II., elector of Saxony. That prince committed him to the tuition of the ablest masters in the court of Dresden, and he was instructed and maintained at his expense for nearly six years, when the elector died. Fortunately for Klemme, the succeeding elector was also a lover of music; and observing his desire for improvement, he placed him for further instruction under Christian Erbach, an organist and composer at Augsburg, with whom he studied three years. At the expiration of this term he returned to Dresden, and was soon afterwards appointed master of the electoral chapel, and organist to the elector.

The works of Klemme are thirty-six for the organ, composed after the manner of voluntaries, and published at Dresden in the year 1631. He was likewise the author of a set of spiritual madrigals, in the German language, for four, five, and six voices, and he assisted in the publication of the second part of the *Symphoniæ Sacræ* of Schutz. Klemme is considered to have been one of the most skilful harmonists of his time.

KLENGEL, (A. A.) a German composer, residing in Austria. In the review of his "6 *Notturni*" for the piano-forte, the editor of the quarterly musical journal speaks very highly of Klengel, whose compositions, he says, remind him of Haydn.

(*Musical Review*, vol. iv. p. 117.) Among his works are, "*Premier Concert. en Si, avec Orch. ou deux V., T., et Vc.*" Op. 4. "*Air Suisse pour P. F. et Clav.*" Op. 30. "*Divertissement,*" Op. 6. "*Rondo Militaire,*" Op. 12. "*La Promenade sur Mer interrompue par la Tempête, Souvenir d'Italie,*" Op. 19. "*Rondo Pastoral,*" Op. 20. "*Fantaisie sur un Air Cosaque,*" Op. 22. "*Fantaisie sur un Air Russe,*" Op. 25. "*Rondo sixième,*" Op. 26. "*Rondo huitième,*" Op. 28. "*Quinze Sonatines faciles et progressives.*" "*Variations d'un Andante,*" Op. 16. "*Variations d'un Thème tiré de Figaro,*" Op. 17. (All from Wessel's Cat.)

KLES, (F.) a German instrumental composer, has published some violin concertos at Breslau, since the year 1786.

KLETZINSKY, (JOHANN) an instrumental composer of some eminence, resided at Vienna in the latter part of the last century, and published there several operas of violin music.

KLIMBATH, a German musician, resident at Paris, published there, about the year 1780, "*Recueil de petits Airs pour le Clavécin,*" Op. 1.

KLINGENBRUNNER (G.) published at Leipsic, in 1802, "*Quinze Variations pour la Flûte, sur un Thème d'Alcina,*" Op. 1.

KLINGENSTEIN, (BERNHARD) director of the music at Augsburg in the year 1600. He published many sacred compositions for the church.

KLOCKENBRING, (FRIEDRICH ARNOLD) secretary to a government office at Hanover, published there, in 1787, a work entitled "*Aussetzungen verschiedenen, &c.*" in which may be found the following dissertations: 1st, On the state of music in the countries newly discovered in the South Seas, and especially on the difference of the system of intervals of those people from our harmonic rules. 2dly, A letter on the question, If young persons in the higher ranks of society ought to learn music? 3dly, The answer of a lady to the preceding letter. Klockenbring was a very celebrated musical amateur. He died in 1795.

KLOFFLER or KLOPFFLER, (Johann Friedrich) an instrumental composer, published many works for the flute, violin, and piano-forte. He died at Steinfort about the year 1792.

KLOPP. A composer of this name was known at Vienna, in 1799, by "6 *Quartetti à 2 V., T., e Vc.*"

KLOSE, (F. G.) a pianist, who resided for some time at St. Petersburg, about the year 1790. He published there several concertos, and some other works for his instrument.

KLOSE, (F. J.) a native of London, is the son of a well-known professor, much esteemed and highly respected in the musical circles of the metropolis, from whom he early received the first rudiments of a musical education. He afterwards studied composition and the piano-forte under a variety of masters, among the principal of whom was the late celebrated Francesco Tomich. Klose is an able instrumental performer, and has been a member of most of the orchestras in London, particularly of the King's theatre, and concert of ancient music, the whole of which, with the exception, we believe, of the last, he has resigned, to devote himself exclusively to teaching and composition. As a piano-forte teacher, we know of few who excel him in the art of imparting that sure elementary foundation, on which (where there is ability) the grandest superstructure may afterwards be raised. As a composer, he is most esteemed for facile works, of a description calculated to promote the above end. He also excels in ballads of a pathetic and sentimental cast, of which several have acquired some degree of celebrity, as for instance, "*The rose had been washed,*" by Cowper; "*My native land, good night,*" by Lord Byron; and "*Canst thou bid my heart forget,*" from Glenarvon, &c. &c. He is likewise the author of several ballets and detached pieces which have been performed with success at the King's theatre. The catalogue of his works is too extensive for insertion in this place, but the following are, (in addition to the above) we believe, among the most useful and popular of his publications: "*Practical Hints for acquiring Thorough-bass.*" "*Instruction Book for P. F.*" "*Sonatina for P. F. and Violin, No. 1.*" "*Sonatina for P. F. and Violin, No. 2.*" "*Sonatina for P. F, and Violin, No. 3.*" "*Sonatina for P. F. and Violin, No. 4.*" "*Grand Sonata for P. F., Fl., and Viollo.*" "*Sonatina for P. F. and V., No. 5.*" "*Sonatina for P. F. and V., No. 6.*" "*Fourth Divertimento, with Henri Quatre, for P. F. and Fl., or Horn.*" "*Preludes for P. F.*" "*Grand Overture, performed at King's Theatre, Fl. Acc.*" "*Isabel.*" "*The Wild Rose of Dijon.*" "*The Psychean Waltz.*" "*Selected Melodies, Book 1.*" "*Selected Melodies, Book 2.*" "*Selected Melodies, Book 3.*" "*Selected Melodies, Hibernian, Book 1.*" "*Selected Melodies, Caledonian, Book 1.*" "*Selected Melodies, Cambrian, Book 1.*" "*Selected Melodies, French, (Duets) Books 1 and 2.*" "*L'Esprit du Moment, &c.*" "*Les Desguisemens Amoureux, grand Ballet, performed at the King's Theatre, in six Numbers.*" "*The Rose,*" sung by Mrs. Ashe. "*Waters of Elle,*" from Glenarvon, No. 1. "*Elinor's Song,*" from Glenarvon. "*Forget me not,*" sung by Mrs. Ashe. "*Rosa's Harp of Love.*" "*The home of my childhood.*" "*When the bloom on thy cheek.*" "*Monody,*" &c.

KLUGLING, organist of the church of St. Peter and St. Paul at Dantzic, in 1782. He was considered among the best composers of his time on the organ and harpsichord, in the style of Schobert.

KNAFEL, (Joseph Leopold) a musician, probably resident at Vienna, is known by the following compositions: "*Sept Variations pour le Clav. sur le Chœur des Papagenos,*" Vienna, 1799. "*Six Variations pour la Harpe, sur le Tezo. 'Pria ch' io l'impegno,'*" Vienna, 1799: and "*Recueil pour la Harpe à crochets, Cah. 1,*" 1803.

KNAPTON (Philip) was born at York in the year 1788. He received his musical education under the late Dr. Hague, pro-

fessor of music in the university of Cambridge, after which he returned to his native city, where he now resides. He has published "*Three Sonatas for the Piano-forte,*" and various other works for the voice, the piano-forte, and the harp, which have been favourably received by the public: of these, his song, "*There be none of beauty's daughters,*" and his "*Mrs. Macdonald,*" "*Greek Air,*" "*Caller Herring,*" &c. for the piano-forte are generally known. He has composed several overtures for a full band, piano-forte concertos, &c. which are still in manuscript.

KNECHT, (JUSTIN HEINRICH) master of a Lutheran school, and director of the music at Biberach, in Suabia, was born there in 1752. His father was his first master in music, who, however, was not sufficiently versed in the science to do more for his son than teach him a few songs and tunes on the violin. Cramer, organist of the Catholic church in the same town, first taught young Knecht the principles of composition, in which he made such progress as, at the end of six months, to render his master's further services unnecessary. At the age of twelve he made his first public attempt at composition by an opera entitled "*Abel und Cain.*" The genius which he evinced in this work attracted the notice of the privy-counsellor Wieland, who felt the liveliest interest for the young composer, and not only encouraged him to continue his studies, but admitted him into his household, where he had access to the works of the greatest masters, and was also taught the Italian language. From this time, Knecht familiarized himself with the sacred, dramatic, and chamber music of the most celebrated composers of the various countries of Europe, increasing, during the same period, his theoretical knowledge by the perusal of the best didactic works. He further taught himself the flute, hautboy, horn, and trumpet; but the delicacy of his lungs obliged him soon afterwards to renounce these instruments. In 1768, he went to the collegiate church of Esslingen, where he continued the study of music under Schmidt, then chapel-master of that church. Here the lessons on the organ of Schmidt, and the perusal of the scores of Bach, Marpurg, and Graun, served to complete his taste, and to develope those talents for which he afterwards became so eminent. After having remained three years at Esslingen, he prepared to go to the university, when Doll, director of the music in his native town, resigned his office, on account of his advanced age, and young Knecht, then only nineteen, was unanimously chosen his successor. He has since, we believe, resided almost continually at Biberach, and has published, chiefly at Leipsic and Munich, a great variety of theoretical and practical works for the organ and piano-forte. Among these are the following: "*The Musical Portrait of Nature, a Gr. Symph.*" "*Short practical Piano-forte School, consisting of Exercises and easy Pieces in the most usual Major and Minor Modes, with marked Fingers and written-out Graces, four Books.*" "*Complete School for the Organ, for Beginners and those farther advanced, in three Parts, forming one thick Volume folio.*" "*Organ Pieces for Beginners and Practitioners, No.* 1." "*New and complete Collection of all kinds of Preludes, Finales, Fantaisies, Versettes, Fugettes, and Fugues, for Beginners and such as are more advanced on the Organ and Piano, No.* 1, *containing the Major Key of C.*" "*Ditto, No.* 2, *in the Minor Key of C.*" "*Ditto, No.* 3, *in the Major Key of D.*" "*Ditto, No.* 4, *in the Minor Key of D.*" "*Ditto, No.* 5, *in the Major Key of E flat.*" "*Ditto, No.* 6, *in the Minor Key of E.*" "*The* 23*d Psalm, for four Voices and Orchestra.*" And "*Mirjam and Deborah, from the tenth Canto of Klopstock's 'Messiah.'*" (All the above from Boosey's Catalogue.)

KNIGHT, (EDWARD, jun.) a young English composer. His Op. 1, "*Kitty Clover, with Variations for the Piano-forte,*" was published, in 1822, at Goulding's, and is said to be indicative of talent.

KNOEP, (LUDER) an organist and composer of light instrumental music, re-

sided at Bremen in the middle of the seventeenth century.

KNUPFER, (Sebastian) a singer and director of the music at Leipsic, was born in 1633. Some of his compositions for the church were much celebrated in Germany. He died in 1676.

KNYVETT, (Charles) eldest son of the late Mr. Knyvett, organist to his majesty, is the immediate descendant and representative of sir John Knyvett, of the county of Norfolk, who, in the reign of James I., arrested Guy Fawkes, and for that service was created lord Knyvett, baron Eskrigg or Askrigg: the family is ancient, and can be traced to William the Conqueror. Charles Knyvett received the vocal department of his musical education under the late sir William Parsons, and studied the organ and piano under S. Webbe. He was appointed organist to the parish church of St. George, Hanover-square, in 1802. He was also a director of the Vocal concerts in Hanover-square, conjointly with his brother, W. Knyvett, and Messrs. Greatorex and Bartleman. He is at present engaged, principally as a teacher of thorough-bass and the piano-forte, in London, in which capacity he is very eminent.

KNYVETT, (William) younger brother of the preceding, is an eminent countertenor singer, equally admired for the sweetness of his voice and the high finish and delicacy of his style in part-singing. This gentleman and his brother are among the very few English singers remarkable for correctness in the musical enunciation of the words of our language. He first commenced orchestral singing at the concert of ancient music about the year 1795, since which period he has assisted in all the most important concerts and music meetings in London and the provincial towns. As a writer of glees, his productions are airy and elegant.

KOBELIUS, (Johannes Augustinus) a German chapel-master at a town near Halle, was born in 1674. He wrote several operas for the German theatres between 1716 and 1729. He died at Weissenfels in 1731.

KOBRICHT, (Johann Anton) organist at Landsberg, in Bavaria, between the years 1748 and 1767. He published at Nuremburg and Augsburg thirteen operas, consisting chiefly of harpsichord and organ music. The last of his publications that we have heard of was dated in the year 1788.

KOCH, (Anton Albrecht) chapel-master to the prince of Bernstadt, resided chiefly at Breslau, and published many operas and other music. He died at Oels in 1745.

KOCH, (Heinrich Christoph) chamber-musician to the prince of Schwartzburg Rudolstadt, was born in 1748 at Rudolstadt, and in the year 1772 was sent by his prince to Weimar, to complete his studies on the violin under the celebrated Goepfert, then principal chamber-musician at that court. Koch published, in 1782, at Rudolstadt, "*Versuch einer anleitung zur Mus. Composition*," (first volume) which is considered a work of great merit and perspicuity. The second volume appeared in 1787, and the third in 1793. "*Journal der Tonkunst*," first and second parts, 1795. "*Trauerkantate*," 1790. "*Kantate bey der glucklichen Zuruckhunft der beyden Prinzen*," 1790. "*Die stimme der Freude in Hygeens haine*," 1790. And lastly, his most celebrated work, "*Musikalisches Lexicon, welches die theoretische und praktische tonkunst, encyclopädisch bearbeitet, alle alten und neuen kunstwörter erklärt, und die alten und neuen Instrumente beschrieben enthält*," Frankfort, 1802.

KOCH, (Johann A. C.) director of the opera buffa at Potsdam, in 1774. He was a good violinist and performer on the double bass. He composed some dramatic music, and translated into German the French opera, "*Le Bûcheron*," music by Philidor.

KOEHLER, (Gottlieb Heinrich) a musician at Leipsic, has published, since the year 1789, at the above town and at Dresden, various light instrumental pieces for the piano-forte, violin, flute, &c., also several collections of songs.

KOELLNER, (BERNHARD WILHELM) author of "*Specim. Acad. de principiis Harmoniæ Musicæ*," Londini Gothorum, 1777.

KOELLNER, (W. M. L.) a German composer of vocal and instrumental music subsequently to the year 1791.

KOENIG, (R. G.) author of "*Lieder mit Melodien fürs Klavier*," 1788.

KOENIG, (JOHANN M.) of Ellrich, in Prussia, published, in 1782, 1783, and 1784, some vocal and dramatic music.

KOENIGSBERGER, (R. S. MARIANUS) a Benedictine monk, published at Augsburg, between the years 1740 and 1760, twenty-two operas of vocal and instrumental music. Some of these operas contain six masses, others six litanies.

KOENIGSLOW, (JOHANN WILHELM VON) organist at Lubec, was born in Lubec in 1745. He has composed and arranged much sacred music.

KOENIGSPERGER, (R. F. MARIANUS.) See KOENIGSBERGER.

KOERBER, (IGNAZ) chamber-musician and performer on the horn to the duke of Saxe-Gotha, was born at Mentz about the year 1744, and was very celebrated on his instrument. He resided during many years at Paris, where he rivalled the celebrated Punto. In 1785, he established a music warehouse at Gotha. It is said, that late in life he changed his instrument for the bassoon, on which he arrived to an equal degree of eminence.

KOERNER, (J. WILHELM) a flutist at Cassel, published several works for his instrument, at Offenbach, about the year 1798.

KOHL, (LEOPOLD) a German musician, resident at Paris, published some instrumental music there since the year 1784.

KOHLER, (H.) a German composer, resident in England. He published, in 1821, "*Variations for the Piano-forte and Flute Obligato, on the favourite Cavatina 'Di tanti palpiti.'*" This work is well spoken of in the *Quarterly Musical Review*, vol. iii. p. 352.

KOLB, (JOHANN BAPTIST) a musician at Fürth, near Nuremburg, was born in 1743. He was a pupil of the great Haydn, and published at Paris, about 1782, six violin quartets. Many of his manuscript publications are to be found at Hamburgh.

KOLBE, (JOHANN KARL) chamber-musician to the king of Prussia at Potsdam, published some esteemed piano-forte music in 1793 and 1794.

KOLBERER, (CAJETANUS) a Benedictine monk in Bavaria, and composer of sacred music in the early part of the last century.

KOLLMAN, (AUGUSTUS FREDERICK CHARLES) organist of his majesty's German chapel, St. James's, was born in the year 1756 at Engelbostel, a village near Hanover, where his father was organist and schoolmaster. Though the son was intended for a similar station in life, he benefited by the opportunity of learning Latin with the son of the pastor of his village; and from the age of fourteen he frequented, during two years, the gymnasium at Hanover, in the second class. The succeeding five years he passed partly with his parents and partly at Hanover, where he learnt music of J. C. Boettner, an able organist in J. S. Bach's style.

In 1779, he was admitted into the academy (improperly called seminary) for intended schoolmasters to the electorate, now kingdom, of Hanover. Here he learnt that methodical and systematical manner of teaching, which has been very advantageous to him, not only in school instruction, but also in teaching music, and particularly in writing his musical treatises: he, at the same time, constantly heard or assisted Boettner on the organ of the principal church, (marktkirche) also entirely officiated for him during six weeks that he was ill. At the end of 1781 he went to Lüne, a Protestant establishment for noble ladies, still called a convent, near Luneburg, where he had been appointed organist and schoolmaster, and had the encouragement of meeting with much approbation. But his late majesty commanding that a person should be sent by the Hanoverian government to fill

the place of organist and schoolmaster at the royal German chapel, St. James's, Kollman was fixed on, and, in consequence of his new appointment, arrived in London in the autumn of 1782.

Here, though the school took him up part of four days every week, it left him sufficient time for attending to musical pursuits, as his publications will evince. Since the demise of her late majesty queen Charlotte, the school has been altogether discontinued. With respect to music, though Kollman has in this country applied himself principally to its theoretical department, he has still found some time for practical composition, and giving instructions in the science. His works divide themselves into three classes, namely, first, theoretical works, and other musical writings; secondly, theoretico-practical works, being compositions with theoretical explanations; and thirdly, practical works only. A distinct analysis of the contents of the first class of his works is given in the author's "*Quarterly Musical Register*," Nos. 1 and 2. The following is a list of the books: 1. "*An Essay on Musical Harmony*," folio, London, 1796. 2. "*A new Theory of Musical Harmony*," folio, London, 1806; and a second improved edition of it in 1812. 3. "*An Essay on Practical Composition*," folio, London, 1799; and a second improved edition of it in 1812. 4. "*A Second Practical Guide to Thorough-bass*," folio, London, 1807. N.B. This supersedes the first guide, and is not a second part of it. 5. "*The Quarterly Musical Register*," Nos. 1, 2, octavo, 1812. 6. "*Bemerkungen, Remarks on what Mr. J. B. Logier calls his new System of Musical Education*," in the *Musicalische Zeitung* of Leipsic, 1821; and a sequel to the same, in the intelligentz blatt to the said Zeitung, No. 3, March, 1822. The second class, or theoretico-practical works, are: 1. "*Twelve Analyzed Fugues for two Performers, with double Counterpoints in all Intervals, and Introductory Explanations*," Op. 10, second edition, London, 1823. 2. "*The Melody of the Hundredth Psalm, with Examples and Directions for a hundred different Harmonies, in four Parts*," Op. 9, London, 1809. 3. "*An Introduction to extemporary Modulation*," Op. 11, London, 1820. 4. "*The First Beginning on the Piano-forte, according to an improved Method of teaching Beginners*," Op. 5, London, 1796. 5. "*An Analyzed Symphony for the Piano-forte, Violin, and Bass*," Op. 8, London, 1789. 6. "*A Rondo on the Chord of the diminished Seventh*," one sheet, 1810. Of the third class, the principal work is, "*Concerto for the Piano-forte and an Orchestra, with the Cadences, as performed in public by Master Kollman*," Op. 8, 1804.

KOLLMAN, (G. A.) son of the preceding, is an eminent pianist, especially admired for the richness and variety of his extemporary performance. He has composed many very beautiful canzonets, few of which have, as yet, been given to the public, though, we are happy to be informed, that it is the intention of the author shortly to publish some of them.

KONINCK, (Servaas de) a Dutch composer, died at Amsterdam about 1720. He published several collections of songs and some motets.

KONIZEK, a celebrated violinist at Prague, flourished about the year 1722. He was the master of the renowned A. F. Benda.

KOPPRASCH, a German performer on the bassoon, and composer for his instrument, towards the latter end of the last century.

KOSELUCH. See Kozeluch.

KOSPOTH, (Otto Carl Erdmann Freyher von) chamberlain to the Prussian court, and canon at Magdeburg, was one of the most distinguished musical amateurs of Berlin. He published several vocal works for the church and theatre, also some instrumental music. His compositions bear date from the year 1787 to 1798.

KOSSLOWSKY, (J.) chapel-master to the last king of Poland at Warsaw. He followed his royal master into Prussia, and on his decease, shortly afterwards, wrote

the music for his funeral. He subsequently was appointed inspector of the imperial chapel at St. Petersburg, and in 1804 the funeral music which he wrote for the king was performed by the whole band of the imperial chapel on the death of Giarnovichi, Madame Mara taking the principal solo part. Kosslowsky has also published some songs, and collections of *Polonoises*.

KOTTOWSKY, (Georg Wilhelm) chamber-musician and flutist at Dessau, was an eminent pupil of Quarz. He died at the above town in 1785.

KOTZWARE or KOCZWARA, (Franz.) This musician was born in Prague, and came to London about the year 1791, after which he published some songs and instrumental music.

KOZELUCH (Leopold) was born in Bohemia in 1753, and resided during the greater part of his life at Vienna. He has written a great number of concertos, sonatas, and other pieces for the piano-forte; and his works first became celebrated in England in the year 1785, by the neat and accurate execution of them by Mademoiselle Paradies, the blind performer on the harpsichord.

They are in general very excellent, possessing solidity, good taste, and correct harmony. Those of his sonatas, with obligato accompaniments for a violin and violoncello, are eminent for their taste, elegance, and propriety, for the adagios, and the art with which the passages are varied to suit the characters of the several instruments. The following list contains Kozeluch's principal works:

Vocal: "*Mazet*," a French comic opera. "*Didone Abandonnata*," a serious Italian opera. "*Mose in Egitto*," an oratorio, 1787: this was performed at Vienna, for the benefit of the widows of musicians, by an orchestra of five hundred performers. Many ariettes for Italian operas. Many choruses and ariettes for German operas. Many cantatas; among which latter are, "*Complainte sur la Mort de Marie-Thérèse, pour le Clavécin*," 1781. "*Joseph le Bienfaiteur de l'Humanité, un extrait pour le Clav.*" "*Cantate sur la Demoiselle de Paradies, par Pfeffer, pour le Clav.*" "*Eine Hirtin die die liebe*," recitative and air, 1785. "*Cantate pour un Soprano, en Italien, avec Vc. et le Clav., et avec Acc. de deux Violons, deux Hautbois, deux Cors, deux Violes et Basse.*" Besides these, there are several collections of songs, with an accompaniment for the piano-forte; the last opera of which, entitled "*Douze Ariettes Ital., Fran., et Allemandes, tirées de Metastase*," was published in 1799. For the piano-forte: "*About fifty Concertos, with Accompaniments;*" "*Trois Concertos, à quatre mains;*" "*A Concerto for two Piano-fortes:*" eight or nine only of these concertos have been printed. Above "*Sixty Sonatas;*" of which more than forty have been printed, and among them three *à quatre mains*. For other instruments: "*Serenades, for Wind Instruments and others.*" "*Trios and Quatuors for Violin.*" "*Thirty Symphonies;*" some of which have been printed at Vienna. "*Two Concertos for the Clarionet, and six Concertos for the Violoncello.*"

KOZELUCH, (Johann Anton) chapelmaster at the metropolitan church at Prague, was born in Bohemia, in 1738. He is considered as having been one of the greatest maters of his time, both in his compositions for the church and theatre. Among the latter, his two operas, "*Demophoon*" and "*Alessandro in Indie*," were highly celebrated. Chladni speaks very highly of an oratorio by J. A. Kozeluch, entitled "*La Mort d'Abel.*"

KRACHER, (Joseph Matthias) an organist near Salzburg, in Germany, was born in 1752. Previously to the year 1803, he had composed some excellent sacred music.

KRAMER, (C.) a German musician, has the sole direction of his majesty's band, and the arrangement of the music for the orchestra. He is a musician of the very first order, both theoretically and practically. He excels on the flute and clarionet; but his knowledge of the *effects* of instruments is great and universal. He is intimately

and minutely acquainted with the works of his countrymen, and has adapted their music in such a manner, as to gratify, to the extent, all lovers of instrumental performances. From the most delicate song to the magnificent symphonies of Haydn, Mozart, and Beethoven, and even the grandest of Handel's choruses, he has preserved the bearing of each class throughout, in their pristine beauty and design, and with so nice an attention to the particular cast of expression appertaining to each instrument, that he has left nothing to be desired. He has also made great improvements on the serpent.

KRANZ, (JOHANN FRIEDRICH) chamber-musician and violinist, in the service of the duke of Saxe-Weimar, was born in that town in 1764. He received his musical education partly in Italy, and in 1803 was appointed chapel-master at Stuttgard, succeeding in that situation to Zumsteeg. He has composed some pleasing vocal music.

KRAUS, (JOSEPH) chapel-master to the king of Sweden, was at Manheim in 1756. He was a pupil of the abbé Vogler. His compositions were numerous, consisting of dramatic and instrumental music. He died at Stockholm in 1792.

KRAUSE, (CHRISTIAN GOTTFRIED) an advocate at Berlin, was born in Silesia. He wrote "*Lettre sur la Différence entre la Musique Française et Italienne*," Berlin, 1748. "*De la Poésie de la Musique*," Berlin, 1782. This is a highly esteemed work. He also composed some vocal and instrumental music. Among the former are some sacred pieces highly esteemed. He died in 1770.

KRAUSS, (BENEDICT) a good German composer for the church and theatre, was chapel-master to the duke Clemens of Bavaria, and *chef-d'orchestre* of the court theatre at Weimar, in 1785. He wrote many works, among which, however, only six violin quartets have been published.

KREBS, (JOHANN LEWIS) court-organist to the duke of Saxe-Weimar, at Altenburg, was a pupil of the great Sebastian Bach. He died in the year 1780. Among his compositions are the following: "*Four Collections of Exercises for the Harpsichord;*" "*Two easy Sonatas for the Harpsichord and Flute;*" "*Two easy Sonatas for the Harpsichord and Flute;*" "*Six Trios for the Flute;*" "*Six Sonatas for the Harpsichord and Flute;*" "*A Magnificat for four Voices and Bass;*" and "*Two Sanctuses for a full Orchestra.*"

KREIBICH, (FRANZ) a celebrated German violinist, flourished in Vienna about the year 1760, and composed some music for his instrument. He died in 1797.

KREITH, (CARL) a flutist and composer for his instrument at Vienna, died previously to the year 1787.

KRESS, (GEORG FREDERICK) a virtuoso on the violin, and a native of Darmstadt, was, about the year 1756, in the chapel of the duke of Mecklenburg, at Schwerin. In 1764, he went to Gottingen, where he was named concert-master to the university. He died about 1775. One solo for the violin, of his composition, was printed at Nuremburg in 1764; besides this, there are manuscripts of his, consisting of six solos and a concerto for the violin.

KREUTZER, (RODOLPH) born at Versailles in 1767, was the son of a musician in the king of France's band, and very early in life evinced considerable talent for music. He received lessons on the violin from Ant. Stamitz, and, at the age of thirteen, played in public a concerto of his master's composition, at the *concert spirituel*, with great success. When nineteen years old he had already composed two *grands opéras*, which were performed before the whole court. Subsequently to this time, he travelled in Germany, Holland, and Italy, where he was generally considered one of the first violinists in Europe. He then received the appointments of first violin in the chapel and private music of Napoleon, *chef-d'orchestre* at the grand opera at Paris, and professor of his instrument at the conservatory. Kreutzer has composed many dramatic pieces, and much violin music. Among his principal works are the following. Dramatic: "*Jeanne d'Arc à Orleans*," 1790. "*Lodoiska*," 1791. "*Paul et Vir-*

ginie," 1791. "*Le Franc Breton,*" Op. com. 1792. "*Charlotte et Werter,*" 1792. "*Le Déserteur de la Montagne du Hamm.*" Op. com. "*Le Siége de Lille,*" Op. com. 1793. "*Armodius et Aristogiton,*" 1794. "*Le Journée de Marathon,*" 1793. "*Le Lendemain de la Bataille de Fleurus,*" 1795. "*Le petit Page,*" 1800. "*Flaminius à Coriello,*" Op. com. 1801. "*Astianax,*" 1801. "*Le Brigand,*" Op. com. 1794. "*Imogène, ou la Gageure indiscrète.*" Chamber music: "*Six Duos pour Violon dialog. pour deux V.*" Op. 2. "*Trois Duos pour Violon dialog. pour deux V. Liv.* 1." Zurich. "*Trois Duos pour Violon dialog. pour deux V.*" Op. 6. "*Etude de Violon, ou Caprices. Recueil* 1 *et* 2." 1796. "*Airs variés pour deux V. Liv.* 1." 1798. "*Sinfonie Concert. pour deux V. et Vc. princip. avec Orch.*" 1795. "*Six Quat. pour deux V., A., et B.*" Op. 1. "*Ouverture de Marathon, à l'usage militaire.*" "*Onze Concerti à V. princip. avec gr. Orchest., No.* 1." 1791. "*Symphon. Concert. pour deux Violons princip. avec gr. Orch., exécutée par l'Auteur et Rode,*" 1800. "*Six Nouv. Quatuors pour deux V., A., et B. dedíés à M. Pleyel.*" Op. 2, 1801. "*Trois Quat. pour V.*" 1801. "*Deuxième Potpourri, ou Air var. pour Violon, avec Acc. de Violon et B.*" "*Sonate pour le P. F. avec V. oblig.*" 1802. "*Méthode de Violon, par les Citoyens Baillot, Rode, et Kreutzer, Membres au Conservatoire de Musique, redigée par Baillot, adoptée par le Conservatoire pour servir à l'Etude dans cet Etablissement,*" 1803. "*Gr. Conc. pour Violon,*" Op. 12. "*Six Airs variés pour deux V.*" "*Trois Sonates faciles pour V. avec B. Let. A.*" "*Dix-huit nouv. Caprices ou Etudes du V.*"

KREUZER, (Franz) a composer of music for wind instruments at Berlin, about the year 1792.

KRIEGEL, (Christian Friederich Wilhelm) an amateur musician, resident at Dresden, edited there several excellent collections of vocal and piano-forte music, between the years 1790 and 1796.

KRIEGER, (Adam) chamber-musician to the elector of Saxony at Dresden, and a good poet, died in 1660. He composed many vocal pieces, some of which were published after his death.

KRIEGER, (Johann Philip) the son of a merchant at Nuremburg, was born in the year 1649, and very early in life began the practice of music. After being under the care of several masters, he went into Holland, and from thence into Baruth, where he became first chamber-organist to the margrave, and afterwards chapel-master in that city. In 1672, he travelled into Italy; and at Rome he considerably improved himself by the instructions of Abbatini, and of Pasquini, the famous performer on the harpsichord. On his return homeward, he continued some time at Naples, and took lessons from Rovetta, the organist of the church of St. Mark, in that city. On his arrival at Vienna, he was immediately invited to play before the emperor, who presented him with a purse of ducats, a gold medal and chain. He continued in the service of the emperor for some years, retaining, during all this time, his place of chapel-master at Baruth. Afterwards, being invited to Halle, he went thither, and at length became chapel-master to the elector of Saxony, at the court of Weissenfels, which function he exercised for nearly forty years. He died in 1727.

The works of Krieger are of various kinds. They consist of sonatas for the violin and viol da gamba; of field music, or overtures for trumpets, and other military instruments; of Latin and German psalms set to music; and songs in the several dramatic entertainments, composed by him, entitled "*Flora,*" "*Cecrops,*" and "*Procris.*" Several lessons for the harpsichord, by Krieger, are also to be met with in manuscript, which appear to be written in a masterly style; but it is nowhere said that he published any compositions for that instrument.

KRIEGER, (Johann Gotthilff) son of the preceding, was also chapel-master at Weissenfels, and born there in 1687. He was an excellent organist.

KRIEGER, (Johann) younger brother

to J. P. Krieger, was chapel-master and organist at Zittau. He was born at Nuremburg in 1652. He composed some light harpsichord and organ music. He died suddenly in 1735.

KRIEGK, a violoncellist and chamber-musician to the duke of Saxe-Meiningen, was born in 1750. He published several operas for his instrument at Offenbach, between the years 1795 and 1798.

KRINER, (Joseph) a German musician, published some violin trios and quartets at Vienna, about the year 1799.

KROHN, (Caspar Daniel) organist of two churches at Hamburgh, about the year 1790, published there several easy pieces for the piano-forte.

KROMMER, (Franz) chamber-musician to a nobleman at Vienna, is considered not only an excellent violinist, but a very ingenious composer for his instrument. His works, both printed and manuscript, are numerous, and consist of symphonies, quintets, quartets, trios, &c. They bear date between the years 1793 and 1805.

KRONER, (Johann von) chapel-master to the elector of Bavaria, at Munich; died there about the year 1792.

KRUMBHORN (Caspar) was a native of Lignitz, in Silesia, and born in the year 1543. In the third year of his age, he lost his sight by the smallpox, and became totally blind. He was placed by his brother, who was many years older than himself, under the care of a famous musician, of the name of Knobeln, by whom he was taught first to play on the flute, then on the violin, and, lastly, on the harpsichord. On each of these instruments he became so excellent, that he excited the admiration of all who heard him. His fame procured him, from Augustus, the elector of Saxony, an invitation to Dresden. This prince was greatly astonished that a young man, deprived of the faculty of sight, should not only be an excellent performer on various instruments, but likewise be deeply skilled in the art of practical composition. He endeavoured, in vain, to retain Krumbhorn in his service; for, preferring his own country to all others, he returned to Lignitz, and was appointed organist of the church of St. Peter and St. Paul there. This station he occupied for fifty-six years, during which time he had frequently the direction of the musical college. He died in 1621, and was interred in the church which he so long had served.

Although Krumbhorn is said to have been the author of many musical compositions, it does not appear that any of them were ever printed.

KRUMPHOLZ, (J. B.) a celebrated harpist, also improver of and composer for his instrument, was born in Bohemia, and quitted Germany for Paris about the year 1775. Though a sound musician, as his works testify, he had the German manner of playing the harp. About the year 1793, he married, for his second wife, Mlle. Steckler, (afterwards the celebrated Madame Krumpholz) who came to London without her husband in 1795 or 1796. A few years subsequently, Krumpholz followed her to England, endeavouring to prevail on her to return with him to Paris: on her refusing to do so, he quitted England alone, for the latter capital, in an extremely unhappy state of mind, and in a short time put a period to his existence, by leaping into the river Seine, from the Pont Neuf. Krumpholz improved the harp, with the assistance of Naderman, senior, by extending its compass, and adding a swell pedal, for which he received the approbation of the committee of arts and sciences at Paris. He published eighteen operas for the harp; the four first of which consist of sonatas, the fifth is a duo, the sixth a concerto, and, among the rest, the tenth consists of airs with variations, and the twelfth, thirteenth, fourteenth, fifteenth, sixteenth, seventeenth, and eighteenth are sonatas. He also published harp variations on an andante, by Haydn.

KRUMPHOLZ (Madame) was born at Metz, where her father, a German, was teacher of music. She was very celebrated in this country as a harpist, and her style of playing was totally different from that

of her husband, owing, as is supposed, to her having adopted P. Meyer's principles, which were published a few years before the period of her celebrity.

KUCHARZ, (JOHANN) in the year 1800, *chef-d'orchestre* at the Italian opera at Prague, and organist there, was a pupil of Sager. He has composed several dramatic pieces for his theatre, also some organ music.

KUCHLER, (JOHANN) a celebrated performer on the bassoon, resident at Bonn, about the year 1780. He published at Paris eighteen quatuors for different instruments, two symphonies, a concerto, and six duos for the violin. He also wrote the music to an operetta called "*Azakid.*"

KUFFNER, (JOHANN JACOB PAUL) organist at Nuremburg, was born there in 1713. He published some harpsichord music. He died in 1786.

KUFFNER, son of the preceding, was a good pianist. He resided several years at Paris, and was also in this country. He published some music for his instrument.

KÜHL, (LORENZ) chapel-master at Hamburgh about the year 1770, composed, among other works, an oratorio entitled "*La Passione di Gesu Christo,*" the words by Metastasio.

KÜHLAU, a good German flutist, now living. He understands his instrument well, and evinces considerable taste in composition.

KÜHN, (ANT. L.) a German musician, resident for several years at Paris, published there some light piano-forte music in 1785 and 1786. Some of his other works have been printed at Manheim and Basle.

KÜHNAU (JOHANN) was the son of a fisherman of Geysinghen, a town near Altenburg, on the borders of Bohemia. In the year 1684, he was appointed organist of the church of St. Thomas, at Leipsic. During his residence at this place, he wrote and published a dissertation "*De Juribus circa Musicos Ecclesiasticos,*" which he afterwards defended against the censures of his adversaries. In 1689, he published two sets of lessons for the harpsichord; and, some years afterwards, two other sets; the one consisting of six, and the other of seven lessons. About 1700, he was appointed director of music in the university of Leipsic. In this station he died, in the year 1772, and in the sixty-third year of his age.

Kuhnau left behind him two musical manuscripts in Latin, which have never been published, "*Tractatus de Monochordo, seu Musica Antiqua, ac hodierna,*" and "*Disputatio de Triade Harmonico.*"

KÜHNAU, (JOHANN CHRISTOPH) a singer and preceptor at the royal school of Berlin, may be reckoned amongst the most profound ecclesiastical contrapuntists of Germany, towards the close of the last century. His most celebrated work is "*Vierstimmige alte und neue Choralgesänge, mit Provinzial abwçichungen,*" Berlin, 1786. "*Desselben zweyterthcil,*" Berlin, 1790. Besides the above two volumes, he published "*Choralvorspiele für die Orgel und das Klavier,*" Berlin, 1791. And "*Einige neue vierstimmige Choralgesange,*" 1797. J. C. Kuhnau died at Berlin in 1805.

KÜHNEL, (AUGUST) chapel-master at Leipsic in 1682, published several works for the viol da gamba and other instruments.

KÜHNEL, (JOHANN MICHAEL) a viol da gambist at Berlin, and afterwards at Dresden and Hamburgh, in the beginning of the last century. He published at Amsterdam some works for his instrument.

KÜMMEL, (BERNHARD CHRISTOPHE) a German clergyman, published some vocal and instrumental music at Leipsic, between the years 1788 and 1802.

KÜMMEL, (JOHANN VALENTINE) an instrumental composer at Hamburgh in the early part of the last century.

KUMMER, a performer on the bassoon at Dresden. In 1799, he was much admired at Leipsic, where he also published some music for his instrument.

KUNZ (THOMAS ANTON) was born at Prague, where he has chiefly resided, and is considered an excellent composer and

pianist. He published there, in 1781, a cantata entitled "*Pygmalion;*" since which time he has published several collections of songs. Kunz is likewise the inventor of a sort of organized piano-forte, called the *Orchestrion*, which has twenty-one stops, imitating almost every description of instrument.

KUNZE, (C. H.) a professor of music and instrumental composer at Heilbronn, published several operas of music for the horn and flageolet, between the years 1793 and 1800.

KUNZEN, (Johann Paul) organist at Lubec, was born in Saxony in 1696. From the age of seven years he was chorister in the church, and, within two years from that time, played the organ of the cathedral in the absence of the regular organist. At nine years of age, his father took him to Torgau and Freyberg, where he performed on the organ in public. In 1716, being then twenty years of age, he was sent to the university of Leipsic, with only about two shillings in his pocket. His distinguished talents, however, soon terminated his pecuniary embarrassments by procuring him access to the house of a distinguished family in the town, who treated him with generosity. As soon as he became better known, he was admitted to the orchestra of the opera, till at length the lessons which he gave in many of the first houses, the concerts at which he led, and the situation of organist of the church of St. Nicolas, which he held during the absence of Vetter, so spread his fame through the surrounding country, that he was invited to settle in several towns. In 1719, he established himself at Wittemberg and founded a concert in that town, which was well attended. There also he married. After a residence of several years at Wittemberg he became acquainted with a person high in a government office, who took him to Dresden, where he was introduced to Schmidt, Heinichen, and Volumier, with the latter of whom he formed a strict friendship. Here also he perfected his musical taste, under the directions of Christian Rau and Johann Kuhnau. His friends also procured him the opportunity of executing several of his compositions for the church, also his overtures and concertos, which were so much applauded, that the queen had resolved to confer on him the office of chapel-master. At this time, 1723, the offer of the direction of the opera at Hamburgh being made to him, he quitted Dresden for that town, where he wrote several operas, an oratorio, and other music. In the mean time his son, Karl Adolph, had attained the age of eight years, and his abilities were such that his father determined, in 1728, to exhibit his powers in Holland and England. In 1732, J. P. Kunzen accepted the situation of organist at Lubec, where he remained till his death, which took place in 1781.

KUNZEN, (Karl Adolph, according to others Johann Adolph) son of the preceding, was born at Wittemberg in 1720. The extraordinary precocity of his talent in harpsichord playing, caused his father to bring him to England in 1729. He remained long in this country, and continued to improve in proportion to the expectations raised by his early talents. He published in London a book of lessons, which, Dr. Burney says, required genius to compose and hand to execute. He finally succeeded his father as organist at Lubec. The whole of his works, which were numerous, have remained in manuscript, with the exception of the sonatas above-mentioned, and a few pieces published in 1787 by Cramer, in his *Flora*.

KUNZEN, (Friedrich Ludwig Aemil) chapel-master to the king of Denmark in the year 1813, was born at Lubec in 1763. He studied at Kiel, in Holstein, and lived much in his youth with professor Cramer. He was in early life remarkable for his ability as a pianist, his readiness in reading music, and his brilliant extemporaneous performance. His first composition of importance was an opera, produced at Copenhagen in 1790, and entitled "*Holger Danske.*" After which he composed many other operas in the Danish language, also

several oratorios, with other sacred music, besides many instrumental pieces. His works are very highly considered in the north of Germany.

KURTZWEIL, an instrumental composer, who probably resided at Vienna. He died before the year 1806.

KÜRZINGER, (Ign. Franz Xav.) a court-musician at Mergentheim, in Franconia, published at Augsburg, about the year 1758, a work entitled "*David et Apollo, iste profanus Parnassi, is sacer cœli uterque rex et jubilaris archiphonascus chori, sive 8 symphoniæ solemniores sed breves à 6, tam pro ecclesiâ quam aulâ compositæ,*" Op. 1; also "*Getruer unterricht zum Singen mit manieren, und die Violin zu spielen,*" Augsburg, 1763, and "*Füllen erklärungen der nöthigsten kunstworter.*"

KÜRZINGER, (Paul) son of the preceding, was, in 1807, resident as a musician at Vienna. He has written several short dramatic pieces, and has also published several collections of songs, and some light music for the piano-forte. Kurzinger was born at Wurtzburg in 1760.

KUTTNOHORSKY, (Johann Nepomuk) chapel-master and singer at Prague, died in 1781. Among his works are two masses and eight symphonies.

KUZZI, (Anton Joseph) a musician, resident at St. Petersburg in 1796, was a pupil of Dittersdorf. He has published symphonies and concertos for almost all instruments, likewise several operas, among which we can name "*Belmont und Konstanze,*" and many German and Italian songs.

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LABADENS, a French musician, published, in 1797, "*Nouvelle Méthode pour apprendre à jouer du Violon et à lire la Musique.*"

LABARRE, (Michel de) a celebrated flutist, died at Paris in 1744. He composed two operas, "*Le Triomphe des Arts,*" and "*La Vénitienne.*"

LABARRE, (Louis Julian Castels de) born at Paris in 1771, of a noble family in Picardy. Viotti was his master for the violin. In 1791, he went to Naples, where he studied composition under Sala, at the conservatory of La Pietà. In 1793, he returned to France, and perfected himself in the science of music, under Méhul. After having remained during two years as first violin at the Théâtre Français, he entered the orchestra of the grand opera. He has published several works for his instrument, and some romances; has also composed the music of a petit opera, entitled "*Les Epoux de seize ans.*"

LABARRE, (Trille) a guitarist at Paris, towards the close of the last century, published several practical works, and a method for his instrument.

L'ABBE, (fils) a French violinist, published, in 1772, "*Principes de Violon.*" He is also known by eight other operas for his instrument.

LABORDE, (Jean Benjamin) born at Paris in 1734, was of an opulent family, and received a distinguished education, both in the classics, sciences, and arts. He received lessons on the violin from the celebrated Dauvergne, and in composition, from Rameau. Destined by his friends for the department of public finance, he soon got access to the court, where, from first valet-de-chambre to Louis XV., he became in a short time the confidant and favourite of that prince, whose liberality placed at his disposal large sums of money, which he soon dissipated. Still he did not neglect music, and, in the year 1758, produced the comic opera, "*Gilles Garçon Peintre,*" which was well received, and which he followed up by several other successful dramatic works. At the death of Louis XV.

in 1774, Laborde quitted the court, married, and commenced leading a more steady life. He reentered the company of fermiers-généraux, to which he had belonged several years preceding, and devoted himself to various studies. In 1780, he published his "*Essai sur la Musique Ancienne et Moderne*," four volumes in 4to., with plates, a book, which, in a literary point of view, did him little credit, as it was got up in haste, and abounds in errors and contradictions. He afterwards published other works of no greater merit. At length, the French revolution brought with it ruin to Laborde, who, as a fermier-général was particularly obnoxious to the revolutionists. He was soon imprisoned, and, in 1794, suffered death by the guillotine. As a vocal composer, Laborde was celebrated by several peculiarly pleasing romances, among others, "*Vois-tu ces côteaux si noircir?*" "*L'amour me fait, belle brunette,*" and "*Jupiter un jour en fureur,*"

LACASSAGNE (L'Abbe de) published at Paris, "*Traité général des Elémens du Chant,*" 1766; "*L'uni-clefier Musical,*" and "*Recueil de Fables mises en Musique.*"

LACHNITH, (Anton.) This industrious composer, born in 1756, is a native of Prague, and probably changed his first residence, which was in Zweybruck, about the year 1780, for Paris, where, in 1812, he was still enjoying, and justly, a very high reputation as an artist. In his youth, he was an extraordinary performer on the clarionet. He was also considered a good player on the violin and piano-forte. In Paris he seems to have devoted himself entirely to the latter instrument; and has published in that city, in conjunction with Adam, a didactic work on the piano-forte, which the conservatory has given the preference to, and ordered that the students in that establishment should be instructed from it. The following is its title, "*Nouvelle Méthode, ou Principe général du doigté pour le Forte-piano, suivie d'une collection complette de tous les traits possibles, avec le doigté, en commençant par les plus aisés, jusqu'aux plus difficiles, terminée par un dictionnaire de passages aussi doigtés et tirés des auteurs les plus célèbres, par L. Adam et Lachnith,*" Paris, 1798. His practical works had, towards that year, already reached their fifteenth number, of which we can only mention here, "*Six Violin Quartets,*" Op. 7; "*6 Conc. pour le P. F.*" Ops. 9 and 10; "*6 Gr. Symph.*" Ops. 11 and 12; "*12 Trios Conç. pour P. F. et V.*" Ops. 14 and 15. There is, however, a much greater number of symphonies, overtures, and operas, originally composed by others, which have been arranged for the piano-forte, and published by Lachnith.

At Kuhnel's, at Leipsic, are also published by the same author, "*Premières Leçons et 38 Pièces agréables de tout genre par gradation, le tout doigté pour Piano-forte, à l'usage des Elèves du Conservatoire de Musique, par Adam et Lachnith,*" and "*Airs de Danses de diverses Nations, Turque, Russe, Espagnole, Hongroise, Allemande, et Anglaise, pour Piano-forte.*" There must probably be some young composer of the same name in Paris, perhaps his son, because, in several of these works, the words *l'aîné* (sen.) is affixed to the name. Nor have we correctly ascertained whether it be Lachnith the elder or the younger who wrote for the theatre of Paris. It may probably be the latter. Under this name was represented at the Théâtre Montansier, about the year 1799, an operetta called "*Le fils dénaturé.*" A piece called "*Les Mystères d'Isis,*" and which was represented in Paris in 1801, is also his work. It was a *mélange* of music from Mozart's *Zauberflöte, Figaro, Don Juan,* and the *Clemenza di Tito.* The Parisians were far from being satisfied with such patchwork, and called Lachnith's operas, *opérations,* and the title, "*Les Mystères d'Isis,*" they changed into *Les Misères d'ici.*

LACHNER, (C. R. von) probably an amateur. He published, as a work of his own, "*Lieder,*" Hamburgh, 1797.

LACKMANN, (Ad. Henry) author of "*Gedanken über das bey Tondern gefundene goldene Horn,*" Hamburgh, 1735; i. e.

"Hints on the golden Horn found near Tondern," Hamburgh, 1735. This work is chiefly antiquarian.

LACOMBE, (JACQUES) formerly a bookseller in Paris, and born there in the year 1724, was the father-in-law of the celebrated Grétry. He published the following works: "*Dictionnaire Portatif des Beaux Arts, ou Abrégé de ce qui concerne l'Architecture, la Sculpture, la Peinture, la Gravure, la Poésie, et la Musique, avec la définition de ces Arts, l'explication des termes et des choses qui leur appartiennent, ensemble les noms, la date de la naissance et de la mort, les circonstances les plus remarquables de la vie, et le genre particulier des talens des personnes qui se sont distingués dans ces différens arts, parmi les anciens et les modernes, en France, et dans les pays étrangers,*" Paris, 1752, 1753, 1759, 8vo. The second edition was translated in Italian in 1758. Dr. Forkel observes of this work, that it gave to Sulzer the idea of his dictionary. Secondly, "*Spectacle des Beaux Arts, et leurs Régles principales,*" Paris, 1761, 1765, two volumes 12mo. This work is written in the form of conversations.

LACROIX, (R.) a French musician, published at Paris, about the year 1783, "*Six Sonates, en Symphonies, pour le Clavécin, avec Accompagnement de Violon,*" Op. 1.

LACY, (ROPHINO.) This eminent violinist is by birth a Spaniard, but his parents, though many years established in Spain, were British. His father was in the commercial line, and had, at one period, acquired a very considerable fortune. Rophino, his youngest son, among other branches of education, being instructed in music from the early age of five years, was fortunate enough to make so rapid an advancement, that, when only six years old, on the arrival of a celebrated violinist from Madrid, named Andreossi, the child performed (as a young amateur) for the first time in public, at his concert, one of Giornovichi's concertos, and was flattered with a general *encore*. In order to be seen by the audience, he was obliged, during his performance, to stand upon a table. He was at this time considered as a little *prodigy* in music, and shortly afterwards his father, being called by business to Madrid, took Rophino with him. During a short residence in that city, he performed at court with many encomiums, and received the most flattering notice from the principal grandees. About the beginning of the year 1802, he was sent to college at Bourdeaux, in France, where he remained eighteen months, and then went to Paris to complete his education at one of the principal seminaries in that city, where he made a very creditable progress in the classics, taking precedence of boys nearly double his age, and obtaining various prizes at the yearly public examinations. His principal instructor in music, at this period, was the celebrated Kreutzer, for many years leader of the grand opera in that city. About the year 1804, some little time after the coronation of Buonaparte, Lacy had the honour of performing before the emperor at the Tuileries, and of being distinguished by his particular notice. He was then generally known by the name of *Le petit Espagnol.*

His father about this time, having met with many pecuniary losses in his speculations to America, resolved, from the favourable reports made to him of his son's musical attainments, to devote him entirely to the musical profession; accordingly, repairing to Paris, he took Rophino, very much to his regret, from his scholastic pursuits, with the intent of proceeding to England, and there obtaining for him the instructions of the far-famed Viotti. They proceeded on their journey, by way of Holland, at the principal cities of which country R. Lacy had numerous introductions to the higher classes, and was fortunate enough to obtain some reputation. He performed, likewise, at the then court of *Schimmelpenninck*, at the Hague, receiving many presents, and obtaining much patronage at his concerts. Having, by great interest exerted in his favour, obtained passports at that difficult period, he was at length

brought to England, and arrived in London the end of October 1805, being then exactly ten years and three months old. Here he met with the most flattering success, and was introduced into the first circles, his reception in which was greatly improved by the fortunate facility with which he spoke the French, Italian, Spanish, and English languages. For more than a year and a half after his arrival, his name was not publicly known, his general appellation being that of *the young Spaniard.*

At the musical parties of the duke of Sussex at Kensington, and of the Austrian ambassador count Starhremberg, Lacy's performances were honoured by the approbation of his present majesty, then prince of Wales, and other members of the royal family, and his first concert at the Hanover-square rooms was under the distinguished patronage of their royal highnesses the prince of Wales, the duchess of York, and the duke of Sussex..

In May, 1807, there was published a well-executed print of Rophino Lacy, engraved by Cardon, from a drawing by Smart, and bearing the first public announcement of his name, namely, "*Master M. M. J. R. Lacey, the celebrated young Spaniard, born in Bilboa, July 19th,* 1795." About this period Rophino was taken to Dublin, with letters of introduction to the then lord and lady lieutenant, the duke and duchess of Richmond, and performed at Catalani's first concert in that city. He was next engaged for Corri's concerts at Edinburgh, receiving twenty guineas per night.

About this period, in obedience to his father's will, Rophino sacrificed the musical for the theatrical profession, and success favouring his efforts, he long supported a principal rank in the drama, performing at the theatres royal Dublin, Edinburgh, Glasgow, &c. the first characters in genteel comedy for many seasons, only making use of his musical abilities as an attraction on his benefit nights, which were generally very productive.

His return to the musical profession did not take place till the middle of the year 1818, when application was made to him to succeed Yaniewicz, in the department of leader to the Liverpool concerts, which are always frequented by the best singers from the Italian Opera-house, and the two principal theatres of the metropolis. There he continued till the end of the year 1820, when he returned to London, and was engaged at the Opera-house, in the season of 1821, as leader of the ballets; but shortly after the commencement of the season, disagreeing with one of the directors, quitted the situation until the season of 1824, when he once more resumed his place at the head of that orchestra.

Rophino Lacy's works hitherto published, are mostly for the piano-forte, or piano-forte and flute. The principal are, an arrangement of four of Rossini's most celebrated operas, namely, "*Il Turco in Italia,*" "*La Gazza Ladra,*" "*Otello,*" and "*Mosè in Egitto.*" Three rondos, namely, one on the carnival of Venice, dedicated to the right honourable lady Emma Sophia Edgcumbe; one on a popular Irish air by Whittaker; another dedicated to Mrs. St. Alban. "*A Quintetto, for two Violins, Tenor, Flute, and Violoncello, with Piano-forte Accompaniment,*" dedicated to William Graham, Esq., and "*Six Popular Songs, with Guitar Accompaniments.*"

LACY. This celebrated English singer received the rudiments of his musical education at Bath, under Rauzzini, and subsequently studied in Italy, where he so entirely mastered both the language and the style of singing of the natives, that he has since appeared to superior advantage, even by the side of the most approved Italians who have visited this country. From the weak state of his health, Lacy was induced, in the year 1818, together with his wife, to accept an engagement at Calcutta, where they are now residing. Lacy is considered by competent judges to be, without question, the most legitimate English bass singer, the most accomplished in various styles, and

altogether the most perfect and finished that has appeared in this country. He is endowed by nature with organs of great strength and delicacy; his voice is rich and full-toned, particularly in the lower notes; his intonation perfect, and his finish and variety in graces remarkable. So considerable were his attainments thought by the Italians, that he was offered engagements at the operas of both Florence and Milan.

LACY, (Mrs. BIANCHI) wife of the preceding, first became known to the British public as an orchestra singer, in the year 1800, when she appeared at the Ancient concert, being then Miss Jackson. She first married Francesco Bianchi the composer, who lived but a short time afterwards. She has, at present, accompanied her second husband to Calcutta. Mrs. B. Lacy is celebrated for her pure and chaste style of singing, fine intonation, and, above all, her beautiful articulation. She is considered the best singer of Handel's music now in existence.

LADORNER, (S.) a musician in Paris, living in 1812, seems, with the exception of the initial of his christian name, to be identical with the following. Gerber finds, however, the name spelt as above in the *Journ. de la Littér. de Fr.* An. 6, p. 127, and before the following work, composed by him, "*Trois Grandes Sonates, avec la Charge de Cavalerie, pour Clav.*" Op. 4, Paris, 1798.

LADURNER, (N.) a Parisian composer, has written for the theatres there, "*Les vieux Foux,*" and "*Senzel, ou le Magistrat du Peuple,*" 1794. He has also published "*Trois Sonates pour le Clav., V., et Vc.*" Op. 1, Paris, 1793, and "*Trois Sonates pour le Clav. avec V.*" Op. 5, 1802.

LAELIUS, (D. DANIEL) a professor of the late in the beginning of the seventeenth century. He published "*Testudo Spiritualis,*" Frankfort, 1616, 4to. This work contained the "*Lobwasser Psalms,*" with French melodies, for the lute.

LAETIUS, (JACOBUS) a learned author, the period of whose birth is uncertain, was a native of Louvain. He published a treatise under the title of "*Encomium Musices,*" Maestricht.

LAFFILARD, a French musician, published, in 1710, a very easy method for the attainment of singing at sight. In this work we find the first idea of the *Metronome.*

LAFOND, a good French violinist, and pupil of the celebrated Rode, made his first appearance in public at Paris, in 1800. He was then only fifteen years old. His excellent performances procured him the greatest applause.

LAFONT, (CH. PH.) a celebrated French violinist, resident during many years in Russia, is a native of Paris. His first violin-master was Bertheaume, (his uncle) and he received lessons in composition from Navoigille the elder and Berton. Early in life he travelled to various courts of Europe with his uncle Bertheaume. On his return, Garat introduced him to the public, in 1794, as a singer, in which art he was entirely self-instructed. He next appeared, with great success, as a violinist, at the opera and other concerts in Paris. He has published some concertos and other music for his instrument. Lafont is highly esteemed in France, for his *chantant* and graceful performance of the violin.

LAFORET, a celebrated French bass singer, was a pupil of Lully. He sang at the French grand opera immediately after its establishment, and Lully composed several scenes for him.

LAGARDE, a French musician, was living, in 1788, at Paris, as *surintendant de la musique,* of the count d'Artois, also *maître de musique* of the Enfans de France. He was the composer of the opera, "*Egle.*"

LAGKNER, (DANIEL) organist at Losdorp, in the beginning of the seventeenth century. He was composer to count Losenstein, and published "*Melodia funebris 6 vocum,*" Vienna, 1601. "*Soboles Musica,*" i. e. "*Cantiones Sacræ 8 vocum,*" 1602. It contains twenty-eight Latin hymns. "*Florum Jessæorum semina vocibus quatuor per musicos numeros disseminata, per*

etc." Nuremburg, 1607, and "*Neuwe teutsche Lieder mit 4 Stimmen,*" Nuremburg, 1606, 4to.

LAGO, (Giovanni del) a native of Venice, flourished towards the middle of the sixteenth century, and wrote "*Breve Introduzzione alla Musica Misurata,*" Venezia, 1540.

LAGRANGE, (Jean Louis de) member of the French institute, and born at Turin in 1736, wrote a dissertation on the propagation of sound, which appeared in the first volume of the *Mémoires de Turin*, 1759.

LAHARPE, (J. F.) This celebrated French *homme de lettres*, is the author of the "*Lycée, ou Cours de Littérature ancienne et moderne,*" tom. xii., Paris, 1801, gr. 8vo. In the twelfth volume of that work, he treats of every sort of opera, also of Italian music. He also examines the novelties in modern French music, and, in a supplement, especially considers the *Mémoires sur la Musique*, of Gretry.

LAHOUSSAYE, (Pierre) one of the best pupils of Tartini, was born at Paris in 1735. Gifted with a happy organization for music, he instructed himself on the violin in early childhood, and at only seven years of age could play several tunes very agreeably. Piffet, (called *le grand nez*) a musician at the grand opera at Paris, gave him his first instructions in music, and enabled him, when only nine years old, to make his *début* at the *concert spirituel*. A short time after this, he was introduced at a musical party given by the count of Senneterre, where he heard the first violinists of the age, especially Pagin, Gaviniés, Pugnani, Giardini, Vanmalder, and Domenico Ferrari. Each of these celebrated men played a solo, and they all remarked the enthusiasm with which the young Lahoussaye attended to their performance. Ferrari then gave the boy a violin, when he not only preluded in a brilliant style, but repeated from memory several passages in a sonata of Tartini, that Pagin had just before played, which pleased the latter so much, that he took the boy for his pupil; he also immediately procured him the place of chamber-musician to the prince, count of Clermont. The good fortune which Lahoussaye was now enjoying, did not, however, prevent his continuing to cherish a strong desire to see Tartini. He therefore attached himself to the suit of the prince of Monaco, and went with him to Italy, proceeding immediately to Padua, to pay his respects to his favourite master. He found him in the church, just about to commence a concerto, and it would be impossible to express the surprise and admiration of the young Frenchman, at the purity, accuracy, quality of tone and expression of the great Tartini. He felt so humbled as scarcely to wish to hazard an introduction. He did so, however, when Tartini received him with kindness, and observing in his performance the manner of his own school, took him as a regular pupil. Lahoussaye was, however, to his great regret, soon recalled from Padua by the prince of Monaco, with whom he next went to Parma, where he much delighted the court. In this town, he received instructions in composition from the celebrated Traetta, and composed many airs for ballets, which had the greatest success at Parma and Venice. After this, he found means to return to Tartini at Padua, and continued for a long time under his tuition, remaining in Italy, altogether, during fifteen years. He then, in 1769, came with P. Guglielmi to London, where he remained three years, and from hence returned to Paris. He was now nominated to the situation of *chef-d'orchestre* at the *concert spirituel*, and at the Italian opera. In 1789, he succeeded Mestrino as *chef-d'orchestre* of the theatre of Monsieur, and afterwards of the Feydeau. At the first establishment of the Paris conservatory, he was appointed professor of the first class. He has published very little music for his instrument, though he has composed much, which is well known in manuscript. Lahoussaye died at Paris several years since.

LAIOLLE (Franc de.) We meet with some of this composer's melodies in a col-

lection of songs of various languages, printed in the Netherlands between the years 1530 and 1540.

LAIRE (M. DE) or DELAIRE, a French artist, wrote "*Traité d'Accompagnement*," Paris, 1700. He was the first, after Rousseau in his dictionary, who made the French acquainted with the *régle de l'octave*, or the harmony upon the ascending and descending scale.

LAIS or LAYS, (FRANÇOIS) first tenor of the grand opera in Paris, in 1798. He attracted the universal applause of French amateurs by his clear and agreeable voice and tasteful delivery. Chapel-master Reichardt says, that in expression he excelled even the celebrated David. Lais was born in 1758, and was equally celebrated as a church and theatrical singer.

LALANDE, (MICHAEL RICHARD DE) born at Paris in the year 1657, was the fifteenth child of his parents, and discovering in his infancy a strong propensity to music, he was entered as a chorister of the church of St. Germain l'Auxerrois, and was there distinguished for the fineness of his voice. At the age of about sixteen his voice left him, but before that time, by diligent application, and frequently spending whole nights in practice, he had attained to great perfection on various instruments; on the violin in particular he played with great facility and judgment. He enjoyed in succession the two offices of music-master of the king's chamber, and that of superintendent of music in the royal chapel. His motets, which were always performed before Louis XIV. and Louis XV. with great applause, have been collected and published in two volumes in folio. The *Cantate*, the *Dixit*, and the *Miserere* are principally admired. He died at Versailles in 1726.

LALOUETTE, (JEAN-FRANÇOIS) a pupil of Lully, successively conducted the music in the churches of St. Germain l'Auxerrois and Notre Dame. He composed many motets for a full choir, which are much admired; but none of his compositions have been published, except some motets for the principal anniversary festivals, for one, two, and three voices, with a thorough-bass. He died at Paris in 1728, at the age of seventy-five.

LAMARRE, (N. DE) a French violoncellist, was a pupil of Henri Levasseur; he also took some lessons of the celebrated Duport. Lamarre was much admired in Paris about the year 1800.

LAMB, (BENJAMIN) organist of Eton college, and verger of the chapel of St. George, at Windsor. He composed many anthems, at the beginning of the seventeenth century.

LAMBERT (G. L.) was born at Beverley, in Yorkshire, in the year 1795, and received the rudiments of his musical education under his father, who was organist of the minster, the principal church in that town. The son was particularly well grounded in the rules of harmony, and in playing upon the organ, and, at the age of sixteen, was sent to London to complete his education: he was first placed under S. T. Lyon for two years, and lastly under Dr. Crotch. His earliest attempt at composition was made a short time previously to leaving Lyon, when he composed a trio for the piano-forte, violin, and violoncello, and a sonata for the piano-forte; the latter, in compliance with the wishes of his friends, he published. During his studies under Dr. Crotch, he composed several fugues, overtures, &c. In 1818, he had the misfortune to lose his father, when his relations, wishing him to reside with them, he applied for the organist's situation at Beverley, and obtained it, since which time he has composed and published "*A Duet for two Performers upon the Piano-forte*," also "*Three Trios for the Piano-forte, Violin, and Violoncello*," "*A Septet for the Piano-forte, Violin, Viola, Violoncello, two Horns, and Double Bass*," (which was performed last season at the Bristol concerts in London) and is now composing an oratorio.

LAMBERT (MICHAEL) was born in the year 1610 at Vivonne, a small village of Poitou. He is supposed to be the first who gave his countrymen a just notion of the graces of vocal music. His compositions,

however, are not very numerous, consisting only of some little motets, music for *leçons de ténèbres*, and a collection, containing various airs of one, two, three, and four parts, with a thorough-bass. He died at Paris in 1690.

LAMBERT, (M.) a composer in Paris; from whose works Pleyel has published, in 1799, a *"Rondeau, dédié à Plantade."* It is for the voice and piano-forte. His Op. 3, dedicated to Madame de Genlis, appeared in 1805.

LAMBERT, (JOHANN HENRY) a French architect. His treatise, which he read before the academy of Berlin in 1774, entitled *"Remarques sur le Tempérament en Musique,"* was inserted in the Memoirs of the Academy of Berlin of the same year. The following excellent treatises on acoustics of this mathematician deserve also to be named here: *"Observations sur les Tons des Flutes."* It is a very interesting subject, and well treated in the *Mémoires de l'Académie de Berlin*, 1775. *"Sur le Son des Corps Elastiques,"* in the *Nov. Act. Helvet.* tom. i. p. 42. *"Sur la Vitesse du Son,"* in the *Mémoires de l'Académie de Berlin*, 1768; and *"Sur quelques Instrumens Acoustiques,"* in the *Mémoires de l'Académie de Berlin*, 1763.

LAMBERTINI, (GIOVANNI TOMASO) a composer, who flourished in Venice about the middle of the sixteenth century. He printed there, in 1569, the seven penitential psalms, for four voices. In the elector's library, at Munich, are also to be found *"Madrigali à 4 voci,"* by him, Venice, 1560.

LAMBO, (C.) organist of St. Nicholas church, Hamburgh, published, in 1754-1755, a collection of odes, set to music, which are much admired.

LAMIA. The most celebrated female flute-player in antiquity, was Lamia; her beauty, wit, and abilities in her profession made her regarded as a prodigy. The honours she received, which are recorded by several authors, particularly by Plutarch and Athenæus, are sufficient testimonies of her great power over the passions of her hearers. Her claim to admiration from her personal allurements, does not entirely depend, at present, upon the fidelity of historians; since an exquisite engraving of her head, upon an amethyst, with the veil and bandage of her profession, is preserved in the king of France's collection, which, in some measure, authenticates the accounts of her beauty.

As she was a great traveller, her reputation soon became very extensive. Her first journey from Athens, the place of her birth, was into Egypt, whither she was drawn by the fame of the flute-players of that country. Her person and performance were not long unnoticed at the court of Alexandria; however, in the conflict between Ptolemy Soter and Demetrius for the island of Cyprus, about three hundred and twelve years before Christ, Ptolemy being defeated in a sea engagement, his wives, domestics, and military stores fell into the hands of Demetrius.

Plutarch, in his life of this prince, tells us, that "the celebrated Lamia was among the female captives taken in this victory. She had been universally admired at first, on account of her talents, for she was a wonderful performer on the flute; but afterwards, her fortune became more splendid by the charms of her person, which procured her many admirers of great rank." The prince, whose captive she became, and who, though a successful warrior, was said to have vanquished as many hearts as cities, conceived so violent a passion for Lamia, that, from a sovereign and a conqueror, he was instantly transformed into a slave; though her beauty was now on the decline, and Demetrius, the handsomest prince of his time, was much younger than herself.

At her instigation, he conferred such extraordinary benefits upon the Athenians, that they rendered him divine honours; and, as an acknowledgment of the influence which she had exercised in their favour, they dedicated a temple to her, under the name of Venus Lamia.

LAMIRAS, a poet and celebrated musician of ancient Greece, was a native of Thrace. He flourished before Homer, and,

it is said, not only invented the Doric measure, but was the first who accompanied his voice with the harp.

LAMMERHIRT (G.) lived, in 1797, as steward to count Erbach, at Erbach, from whence he gave publicity to the following compositions: "*Gr. Sonat. pour le P. F. avec V.*" Op. 1, Offenbach, 1797, and "*Deux Sonat. faciles à quatre mains pour le Clav.*" Op. 20, 1798.

LAMOTTE, (François) first violin at the imperial chapel at Vienna,* was born there in 1751. At the age of twelve, he played a concerto of his own composition before the whole court. In 1767, the emperor allowed him to travel. His talent at that time promised what Dr. Burney said of him five years afterwards, "That he would, some day, be the first violinist in Europe." He could play entire pages of music without changing his string. In 1779, he came to London, where he was imprisoned for debt, and escaped, with many others, at the time of lord George Gordon's riot. He then fled to Holland, where he died, in 1781, aged only thirty. His published works are, "*Trois Concertos pour le Violon,*" Paris, 1770; "*Six Solos pour le Violon,*" London; and "*Airs variés pour le Violon,*" Paris. Lamotte was a remarkable sight-player, which Jarnowick was once desirous to put to the test, by proposing to perform with him a symphonic concertante; to which offer Lamotte replied, "*Quel est le virtuose qui peut se distinguer par là? Je vous offre autre chose moi; apportez un concerto de votre composition, j'en apporterai un de la mienne; vous jouerez le mien, et je jouerai le vôtre.*" Probably Jarnowick found this proposal *un peu forte*; at all events, it was never put in execution.

LAMPADIUS, a singer in Luneburg, in the first half of the sixteenth century, published the following small work; "*Compendium Musices tam figurati quam Plani Cantus, ad formam dialogi, in usum ingenuæ pubis ex eruditissimis Musicorum Scriptis accuratè congestum, quale antehâc nunquam visum, et jam recens publicatum, Adjectis etiam regulis concordantiarum et componendi cantus artificio; summatim omnia Musices præcepta pulcherrimis Exemplis illustrata, succinctè et simpliciter complectens,*" Bernæ, 1539. Walther quotes an edition of this treatise, Bernæ, 1537. This latter work is still in the electoral library at Munich.

LAMPARELLI, an Italian musician, resident at Paris in 1812. The following vocal productions have been published by him: "*Romances, tirées du Roman de Pauliska, avec Accompagnement pour le Piano-forte,*" Paris, 1798, eighth collection. "*Six Nouvelles Romances, avec Accompagnement pour le Piano-forte,*" Paris, 1799, eleventh collection. To which belong also all the numbers not mentioned here. "*Le Diable emporte l'Amour,*" romance, Paris, 1799; and "*Le Chien de la Seine,*" romance, Paris, 1799.

LAMPE (John Frederick) was, as he affected to style himself, some time a student of music at Helmstadt, in Saxony, and, arriving in England about the year 1725, obtained employment in the opera band. About the year 1730, he was engaged by Rich, of Covent-garden theatre, to compose some dramatic music. In 1737, he published, in a quarto volume, "*A plain and compendious Method of teaching Thorough-bass after the most rational Manner, with proper Rules for Practice.*" There are extant many single songs, composed by Lampe at different times, some of which are printed in the *Musical Miscellany*, in six volumes, published by Watts. Lampe died in London, in the year 1751.

LAMPUGNANI, (Giov. Battista) of Milan, was, in 1744 and 1745, in London, where some of his operas were performed, which, though not written in a grand style, contained some agreeable and lively melodies and songs. His principal works were "*Alfonso,*" 1744, and "*Siroe,*" 1755, besides some detached airs and pasticcios.

LANCE (Le Chevalier de la) resided, in 1802, at Verdun. He was, pre-

* Some authors state that Lamotte was a Fleming by birth.

vious to the year 1790, an officer in the royal French guards, but, during the revolution, quitted both the service and his country, and resided for some time at Frankfort on the Maine, where he was under the necessity of seeking a subsistence by giving lessons on the piano-forte. Afterwards he went to Silesia, where he lived on the estate of a nobleman, to whom he gave instruction on the piano-forte. He published the following compositions; "*Romances et autres Chantes de Zilla,*" Paris. "*Trois Sonates pour le Clavécin, avec Violon,*" Op. 2, Paris. "*Six Airs variés pour le Clavécin,*" Op. 3, Paris. Op. 4 is not known. "*Sonate brilliante pour le Clavécin,*" Op. 5, Paris. "*Trois Sonates pour le Clavécin et Violon,*" Op. 6, Paris. Op. 7 is not known. "*Trois Sonates pour le Clavécin, avec Violon et Bass,*" Op. 8, Offenbach, 1793. "*Grand Concerto pour le Clavécin,*" Op. 9, Frankfort, 1794. "*Trois Trios pour le Clavécin, Violon, et Bass,*" Op. 10, Offenbach, 1795. "*Plainte de Vénus sur la Mort d'Adonis, Cantate, avec Accompagnement de Piano-forte, deux Violons, A., et Bass,*" Mentz, 1795. "*Recueil des Allemandes, Angloises, &c. pour le Clavécin,*" Vienna, 1798. "*Thème, avec douze Variations pour le Clavécin,*" 1801, "*Air Russe, avec sept Variations pour le Clavécin.*" "*Quartet pour le Clavécin, avec deux Violons et Violoncello,*" Op. 13. "*Deux Grands Trios pour le Clavécin, Violon, et Violoncello obligato,*" Op. 2, Augsburg, 1802. In the year 1788, a violinist, of the name of La Lance, was engaged at the Théâtre Français in Paris.

LANCELOT, (Claude) a Benedictine monk, born at Paris in 1615, was master in Greek to the celebrated Racine. Amongst other works he published "*Nouvelle Méthode pour apprendre le Plain-chant,*" Paris, 1668, and reprinted in 1685.

LANDI, (Steffano) a composer, lived, about the year 1619, as *maître de chapelle* to the bishop of Padua, and afterwards, about 1634, was at Rome, as member of the pope's chapel. We possess information of the following of his printed works: "*Madrigale,*" Venice, 1619; "*La Mort d'Orfeo,*" Venice, 1619; and "*Il S. Alessio, Dramma Musicale,*" Rome, 1634.

LANDMANN, a German musician, is known, since the year 1770, by an oratorio of the passion, and three quatuors, in manuscript, of his composition.

LANDRIANO (Carlo Antonio) is considered a prodigy, as a sopranist, by Picinelli, in his *Ateneo dei Letterati,* Milan, p. 106. His greatest triumph was at the festivals celebrated on occasion of the marriage of the duke of Parma, Odoardo Farnese, where he procured great presents. He obtained afterwards the place of organist at St. Raphael's church, and was appointed at the same time singer in the cathedral at Milan. He died in the thirty-third year of his age. The following of his works is printed; "*Motetti à voce sola,*" Milan, 1655.

LANETTI, This Italian musician published at Amsterdam, in 1762, six very agreeable violin trios.

LANFRANCO DA TERENTIO PARMEGIANO, (Giovan Maria) a professor and musical author, lived in the beginning of the sixteenth century, and was, in the opinion of Dr. Forkel, either singer or *maître de chapelle* in the cathedral of Brescia. A work of his, highly esteemed by his contemporaries, is entitled "*Scintille di Musica, che mostrano à leggere il canto fermo e figurato, gli accidenti delle note misurate, le proportioni, i tuoni, il contrapunto e la divisione del monochordo, con la accordatura da varii instrumenti, della quale nasce un modo, onde ciascun per se stesso imparare potra le voci di la, sol, fa, mi, re, ut,*" Brescia, 1533. This work is so rare, that neither Hawkins nor Burney, indeed not even Padre Martini, appear to have seen a copy of it. It is only now to be found in Germany, in the ducal library at Gotha, where Dr. Forkel saw it, and has consequently been enabled to give us not only the complete title of the work, but also much other interesting information respecting its author.

LANG, (E. G. B.) a harpist and painter

at Nuremburg, died there in 1780, aged thirty-six. He composed much music for his instrument.

LANGDON, (Richard) an English composer, in the middle of the last century. Among his works are "*Songs, two Books,*" (London, Preston.) "*Canzonets,*" Op. 7, (London, Preston.) "*Divine Harmony, Book I.*" This contains about sixty psalms in score; with a part for the bassoon or violoncello. The second book of the same collection contains "*Anthems, &c.*" (London, Bland.) "*Twelve Glees,*" (London, Bland.)

LANGE or LANGIUS (Hieronimus Georgius) was born in Havelburg, in the duchy of Brandenburg, and published "*Cantiones Sacræ, 4, 5, 6, et 8 Voc., Pars I.*" Nuremburg, 1580, and a second volume of the same, Nuremburg, 1584. Both volumes are inscribed to the council of Breslau, on which occasion the author mentions, that an unforeseen misfortune had compelled him to resign his employments. The misfortune he here alludes to, was a paralytic affection of the hands and feet, which put an end to his life in 1587.

LANGE (Johann) flourished as a composer, in Germany, about the year 1651. He set several melodies in "*Zesen's Dichterischen Liebes flammen,*" i. e. poetical love-flames.

LANGE, (Joh. Caspar) a vocalist at Hildesheim, in the latter half of the seventeenth century, published "*Methodus nova et perspicua in Artem Musicam,*" i. e. "Rudimental instructions for acquiring the noble art of music, with every thing belonging to it, in the easiest and surest way, and within a short time, according to the present manner. To which is added, an appendix of the musical terms most in use at present; also forms for practice illustrative of the text," Hildesheim, 1688. The work is in question and answer.

LANGE, (Joseph) a performer in the national theatre at Vienna, and dramatic composer, not without talents and science, was born in Wurtzburg, in 1752. He appeared on the stage for the first time in 1770, and afterwards married the celebrated vocalist, Maria Antonia Weber. He wrote, about the year 1796, the music for the opera "*Adelheit von Pouthieu,*" which has been represented in several places in Germany.

LANGE, (Louise) wife of the preceding, and sister to Madame Mozart, was born in Manheim. She made her *début* on the stage in 1779, went afterwards to Vienna, and was engaged there at the grand opera. She afterwards sang at Schroder's theatre, in Hamburgh, from whence she went to Amsterdam in 1798. The German critics greatly admired her.

LANGE, (Catharine) court singer and performer at Munich, born in Manheim in 1774, was a pupil of Madame Wendling, of Manheim, and appeared for the first time on the stage in 1792. Great praise was bestowed on her in Germany for her musical knowledge, her powerful and pure voice, and tasteful execution. In the year 1793, she went to Italy with her father.

LANGLE, (Honore François Marie) born at Monaco in 1741, was sent to Naples when sixteen years of age, by the prince of Monaco, that he might be instructed in music. He entered the conservatory of La Pietà, that he might study under Caffaro, who was considered the most learned pupil of the renowned Leo. Here Langlé remained eight years, till he became principal chapel-master of the institution. During this period, he composed several masses and motets, which were applauded by the first masters in Italy. In 1768, he went to Paris, and soon distinguished himself there, at the spiritual and other concerts, for which he composed several lyric scenas. In the year 1791, his opera of "*Corisandre*" was first represented at the royal academy of music: the success of this piece led him to compose others of the same description, which, however, were not performed. Langlé also wrote several didactic musical works, namely, "*Traité d'Harmonie et de Modulation,*" 1793; "*Traité de la Basse sous le Chant,*" 1797; "*Traité de la Fugue,*" 1800; and "*Nouvelle Méthode pour*

chiffrer les Accords," 1801. Langlé was master to the celebrated Dalayrac, who is called, in France, the second Gretry of the comic opera. He was also a professor and librarian at the conservatory. He died at Paris, in 1807.

LANGMAFIUS, (GOTTFRIED) a composer, and lastly, chamberlain and bass singer at the court of Eisenach, was born in Guben, in 1684. He remained six years at the academy at Leipsic, and in 1710 was called to Eisenach, and appointed to the above situation, which he still held in 1732. He composed some music for both the church and chamber.

LANGSHAW, senior. This ingenious organist and mechanic was engaged by the late Earl of Bute to set the barrels for his celebrated organ, and continued in his lordship's sole employ for above twelve years. The setting of these barrels is mentioned in the following very flattering terms, in the lives of Handel and Smith. "He (Smith) was engaged at this time in arranging music for some barrels belonging to a large organ, the property of the Earl of Bute. The barrels were set by an ingenious artist, of the name of Langshaw, in so masterly a manner, that the effect was equal to that produced by the most finished player."

Langshaw wishing to reside in the country for the benefit of his health, accepted the situation of organist at Lancaster in 1772.

LANGSHAW, (JOHN) son of the preceding, was born in London in 1763. He received his education chiefly at Lancaster, but did not devote much time to music till he was thirteen years of age, In his sixteenth year he went to London, and there studied under Charles Wesley, from whom, as also from his brother, Samuel Wesley, he experienced the most unremitting kindness. To these instructions, and to the frequent opportunities he had of hearing the Wesleys' performances in private, he attributes all his subsequent improvement.

After visiting London three times, he commenced his career as a teacher of music, and in 1798 succeeded his father, as organist, at Lancaster. In discharging the professional duties of organist and teacher, occasionally varied by presiding at the pianoforte at local concerts, his life has since been chiefly spent.

His publications, which are not numerous, consist chiefly of "*The Farewell,*" an anonymous ballad, much sung by the late Mr. Meredith; "*Can joy that wretched bosom cheer,*" which is thought to convey much of the spirit and pathos of the words; with several other songs, printed by Preston; some choruses from the works of Handel, and the *Creation* of Haydn, arranged as duets, printed, some by Preston, and some by Goulding and Co. Also "*A Theme, with Variations for the Piano-forte or Harp,*" originally composed for the countess of Dunmore. (Goulding.)

His unpublished works are much more numerous, and perhaps more worthy of notice, than those which have been printed. They consist, for the most part, of voluntaries, original and arranged, from modern and ancient composers; concertos, songs, hymns, chants, and duets; and of an arrangement of the concertos of Geminiani (Corelli's as they are called) for the pianoforte, violin, and violoncello, which are now in Mr. Wesley's hands, and have met with his and several of his friends' approbation; but the ancient style of music is not so generally admired as to warrant either a printer or a professor to run the risk of publication, so that probably this work will never be printed.

LANIERE, LANIER, or LANEARE, (NICHOLAS) was born in Italy, in the year 1568. In the early part of his life, however, he came into England, and he continued to reside in this country until the time of his death.

He was the composer of a masque, performed at lord Hay's, mentioned in Ben Jonson's works, and also joint composer with Coperario of another, performed on the marriage of the Earl of Somerset with lady Frances Howard. Many of his songs are to be found in different collections published during the reign of king Charles

I., but they have, in general, very little merit. Smith, in his *Musica Antiqua*, has inserted one of them, taken from the masque called "*Luminàlia, or the Festival of Light*," performed at court, on the evening of Shrove Tuesday, 1637, in which the queen and her ladies were the masquers.

Laniere, as well as musician, was a painter and engraver. There is an excellent portrait of him, painted by himself, in the music school at Oxford.

LANNOY, (Le Comtesse de) probably an emigrant, was a good musical amateur, and resided some years in Germany. She published "*Deux Romances Franç. avec Acc. de Piano-forte*," Berlin, 1798. "*Trois Sonates pour le Clav., avec Acc. d'un Violon et Violoncello*," Berlin, 1798. "*Romances Acc. de Piano-forte ou de la Harpe*," Part II. "*Romances Acc. de Piano-forte ou de la Harpe*," Part III., 1801.

LANUSSE, (fils.) Under this name have been printed in Paris, in 1800, "*Quatre Romances avec Acc. de Piano-forte.*"

LANZ, (J. M.) a German composer, is known by several works for the piano and for the voice, namely, "*Lagenlieder*," Dresden, 1788. "*Quatre Sonates pour le Clav. d'une Exécut. facile*," Op. 3, Brunswick, 1795. "*Twenty-one Variations upon 'God save the King,' for the Piano*," Op. 4. "*Twenty-one Variations upon 'God save the King,' for the Piano*," 1795. "*Sonate à quatre mains*," Op. 5. "*Sonate à quatre mains*," 1796. "*Eight Variations for the Piano-forte, upon 'Freut euch des Lebens,'*" Hanover, 1796.

LANZA, (Giuseppe) an Italian composer, published at Naples, in 1792, "6 *Arie Notturne con Accomp. di Chitarra Francese e V. a piacer.*" Lanza resided during many years in this country, and, for a considerable time, was resident in the family of the late marquis of Abercorn. He published in London several sets of very pleasing and tasteful canzonets, for one and two voices. The following of his works were printed by Birchall: "*Six Trios*," Op. 13, and "*Six Canzonets, with Recitatives*," Op. 14.

LANZA, (Gesualdo) son of the preceding, has resided in this country from an early age. He is considered an excellent singing-master, and has published one of the best works on that art which has appeared in this country. It is entitled "*The Elements of Singing familiarly exemplified, &c.*" (See *Quarterly Musical Review*, vol. i. p. 351.)

LAPPI, (Pietro) an ecclesiastic and composer of Florence, flourished about the beginning of the seventeenth century, as chapel-master in the church of St. Maria Gratiarum, of Brescia. He published much church music, of which we can only mention the following pieces: "*Litanie della Madonna à 4, 5, 6, 7, et 8 voci;*" "*Salmi Concertati à 5 voci;*" "*Misse à 3, 4, & 5 Chori*," Venet. 1616: these were burnt in 1794, in the castle of Copenhagen. "*Sacræ Melodiæ, 1, 2, 3—6 voci decantandæ, una cum Symphoniis et B. ad Organum*," Frankfort, 1621. "*Completa à 3 e 4 Chori*," Op. 16, Venice, 1626. "*Rosarium Musicale*," Venice, 1629: this last work contains a mass, psalms, Magnificats, litanies, and *Te Deums*, for two and three choirs.

LARBA, (Giov. Leonardo) a composer of the sixteenth century, published "*Canzonette Napolitane à 3*," Venice, 1565.

LAROCHE, a French composer of many songs which were popular at the court of Louis XIV.

LAROON, (Marcellus) an amateur musician at Oxford, was a skilful performer on the violoncello, and wrote several solos for his instrument. He died at Oxford in 1772.

LARRIVEE, (Henri) born at Lyons in 1733, entered as a singer at the grand opera at Paris, in 1755. He was much admired, but sung with rather a nasal tone; which caused a wit in the parterre to remark, on hearing him for the first time, "*Voilà un nez qui a une belle voix!*" He died in 1802.

LARUE, (Pierre de) a Frenchman by birth, called sometimes Petrus Platensis, was chapel-master at Antwerp. He com-

posed some masses and motets about the year 1549.

LASCEUX, (Guillaume) an organist at Paris, was born at Poissy in 1740. He was a pupil of Noblet for composition, and published many works for the organ and harpsichord, between the years 1768 and 1806.

LASKA, (Francis) one of the best organists in Bohemia, was born in 1750, and lived, in 1788, at Mokarzow, as an ex-Benedictine monk.

LASSER, (John Baptist) court and private singer at Munich, was born at Steinkirchen, in Lower Austria. About the year 1790, he was tenor singer and performer at the theatre of Gratz. He has not only given proofs of his activity and talents as an author and composer, but has made his son a distinguished pianist. The younger Lasser first performed in public in 1794, at the academy of music at Vienna, where he was greatly applauded. Among the father's works are the following operas: *"Das wüthende Heer."* (The Mad Army.) *"Die gluckliche Maskerade."* (The fortunate Masquerade.) *"Der Kapellmeister."* *"Die Kluge Wittwe."* *"Die unruhige Nacht."* (The boisterous Night.) *"La Marchande de Modes."* (The Milliner.) *"Der Jude."* (The Jew.) *"Die Huldigung der Treue."* (The Homage to Fidelity.) He also wrote several masses. The following, however, is his only work which has become known through the press: *"Volstandige Anleitung zur Singkunst, sowohl für den Sopran als auch fur den Alt."* i. e. "Complete Introduction to the Vocal Art, for the Soprano as well as Alto." Munich, 1798.

LASSO, (Orlando di) a native of Mons, in Hainault, born in the year 1520, was the contemporary of Cipriano Rore, and much resembled him in genius, abilities, and reputation. Orlando not only spent many years of his life in Italy, but had his musical education there, having been carried thither, surreptitiously, when a child, on account of his fine voice. The historian Thuanus, who has given Orlando a place among the illustrious men of his time, tells us that it was a common practice for young singers to be forced away from their parents, and detained in the service of princes; and that Orlando was carried to Milan, Naples, and Sicily, by Ferdinand Gonzago. Afterwards, when he was grown up, and had probably lost his voice, he went to Rome, where he taught music during two years; at the expiration of which he travelled through different parts of Italy and France with Julius Cæsar Brancatius, and at length, returning to Flanders, resided many years at Antwerp, till being invited by the duke of Bavaria to Munich, he settled at that court, and married. He had afterwards an invitation, accompanied with the promise of great emoluments, from Charles IX., king of France, to take upon him the office of master and director of his band, an honour which he accepted, but was stopped on the road to Paris by the news of that monarch's death. After this event, he returned to Munich, whither he was called by William, the son and successor of his patron Albert, to the same office which he had held under his father. Orlando continued at this court until his death, in the year 1593, at upwards of seventy years of age. His reputation was so great that it was said of him, *"Hic ille Orlandus Lassum qui recreat orbem."*

As he lived to a considerable age, and never seems to have checked the fertility of his genius by indolence, his compositions exceed, in number, even those of Palestrina. There is a complete catalogue of them in Draudius, amounting to upwards of fifty different works, consisting of masses, Magnificats, passiones, motets, and psalms, with Latin, Italian, German, and French songs, printed in Italy, Germany, France, and the Netherlands.

To form a comparative idea of the style of the two composers, Orlando and Cipriano, with that of Palestrina, the specific difference seems to be this: that the two Netherlanders, by having spent the chief part of their time in the courts of princes, had acquired a lighter and more secular cast of melody than Palestrina, who, re-

siding constantly at Rome, and writing chiefly for the church, had a natural and characteristic gravity in all his productions. Indeed, the compositions *à capella* of Cipriano Rore and Orlando Lasso are much inferior to those of Palestrina, in this particular; for by striving to be grave and solemn they only become heavy and dull, and what is, unaffected dignity in the Roman, is little better than the strut of a dwarf upon stilts in the Netherlanders. They were, however, great masters of harmony, and, out of the church, prepared the colours, and furnished the musician's palette with many new tints of harmony and modulation, which were of great use to subsequent composers, particularly in dramatic painting.

In the same collection of songs, printed in 1555, we have a Latin poem set by Orlando di Lasso in the manner of a madrigal, in which the modulation is curious, but, though elaborate and *recherché*, it is pleasing, and has had many imitators. Cipriano and Orlando were the first who hazarded what are now called chromatic passages.

LASSO, (Rudolph von) eldest son of the preceding, born in Munich, was organist to duke Maximilian, of Bavaria, and seems to have met with more encouragement, considering the number of his works, than his younger brother Ferdinand. We can mention the following of his compositions: "*Cantiones*, 4 *vocum*," Munich, 1606. "*Circus Symphoniacus*," Augsburg, 1611. "*Modi sacri ad convivium sacrum à* 2, 3—6 *voc.*" Munich, 1614. "*Virginalia Eucharistica*, 2, 3—7 *voc.*" 1615: Walther supposes this to be the same work as the preceding. "*Alphabetum Marianum triplici Cantionum serie ad multiformiam*, 2, 3, 4 *vocum harmoniam*," Munich, 1621: this work contains fifty-seven pieces, and is dedicated to the bishop of Freysingen. He had also probably the greatest share in the labour and care bestowed on collecting and arranging the Latin works of his father, which, after his death, were published by the two brothers, under the title of "*Magnum opus Musicum Orlandi de Lasso, Capellæ Bavaricæ quondam Magistri complecteus omnes cantiones, quas Motetas vulgo vocant tam antea editas, quam hactenus nondum publicatas à* 2—12 *voc. a Ferdinando, Serenissimi Bavariæ Ducis Maximiliani Musicorum Præfecto et Rudolpho, eidem Principi ab organis; Authoris filiis, summo studio collectum, et impensis eorundem typis mandatum*," Munich, 1604.

LASSO or LASSUS, (Ferdinand) brother of the preceding, was principal chapelmaster to the duke Maximilian, of Bavaria, at Munich. In the year 1588, he was in the service of count Hoheuzollern. By a work which he published in 1604, it would, however, appear, that he must, before that year, have been resident at Munich as chapelmaster, in which situation he probably continued till his death. Besides the editions of his father's works, in which he was engaged in 1604, in Munich, conjointly with his brother Rudolph, he also published the following works of his own: "*Cantiones Sacræ* 6 *vocum cum Instrum*," 1588. "*Apparatus Musicus* 8 *vocum, varias easque sacras et divinis officiis aptas complecteus odas concinnatus a Ferdinando di Lasso Sereniss. Maximiliani utriusque Bavariæ Principis supremo Musices Prafecto*," 1622.

LASUS, according to Suidas, was a native of Hermione, a city of Peloponnesus, in the kingdom of Argos. He flourished in the fifty-eighth Olympiad, five hundred and forty-eight years before Christ, and was the most ancient author known who had written upon the theory of music.

With respect to the musical discoveries of Lasus, both in theory and practice, all that we know of them may be reduced to three heads.

1. Aristoxenus, in speaking of the nature of sound, attributes to him, in common with certain Epigonians, an heterodox opinion, that sound had a latitude. Meibomius is perplexed by the passage, but is inclined to think it means only that, in sustaining a note, the voice varied a little up and down, and did not strictly keep to one mathematical line of tone. This explication, however, is

not satisfactory; for the expression naturally leads to the idea of a temperament, and seems to say, that the intonation of the scale admitted of some variety; in other words, that the exact ratio of intervals might be departed from without offending the ear. And what is said of Lasus by Plutarch, in his dialogue on music, renders this idea still more probable. He is there mentioned as a great innovator, who imitated the compass and variety of wind instruments, as well as Epigonius, who was the inventor of the instrument of forty strings. Among the corruptions complained of in the new music, the frequent and licentious transitions from one mode and genius to another, was not the least. If, therefore, the object of this multiplication of strings may be supposed to have been the convenience of having an instrument ready tuned for all the modes, like our harpsichords, it seems probable that both Lasus and Epigonius might have been temperers, and have accommodated their doctrine to their practice.

2. Theon of Smyrna testifies that Lasus, as well as the Pythagorean Hippasus of Metapontus, made use of two vases of the same size and tone, in order to calculate the exact ratio or proportions of concords. For, by leaving one of the vases empty, and filling the other half full of water, they became octaves to each other; and filling one a fourth part full, and the other a third, the percussion of the two vessels produced the concords of fourth and fifth; from which process resulted the proportions of these three concords, contained in the numbers 1, 2, 3, 4.

3. Lasus, according to Plutarch, introduced a dithyrambic license or irregularity into musical measure, or rhythm, and upon his lyre imitated the compass and variety of the flute.

LATES (John James) received his musical instruction under the first masters in Italy, and was considered an excellent performer on the violin. He led the concerts at Oxford with credit to himself and great satisfaction to his employers. The late duke of Marlborough honoured him with hi patronage, and gave him a lucrative professional situation at Blenheim, which he enjoyed to the day of his death. He was modest and unassuming in his manners, an affectionate husband and father, an honest and sincere friend, and died very much respected in 1777. He was the author of several violin solos, duets, and trios.

LATES, (Charles) bachelor of music, Oxon, son of the preceding, received a regular cathedral education, under the late professor of music to the university of Oxford, Dr. Philip Hayes, and the first London masters. He was well known to be an able extempore fuguist on the organ, and a capital player on the piano-forte. In early life he published a "*Set of Sonatas for the Piano-forte*," "*Songs in Scores, &c.*" His experience in the science, and long practice as a professor, together with the approbation of the public, fully proved him to be a sound musician.

LATILLA, (Gaetano) born at Naples about 1710, distinguished himself by his talents, at a time when the school of Naples was most fertile in great masters. A friend of Pergolesi from their tenderest infancy, he did honour to the ties which bound him to the Orpheus of Ausonia, by the sincere attachment he showed to him, both in prosperity and adversity, and he softened his last moments by the most tender consolation and the most lively grief. Latilla was moreover the maternal uncle of Piccini, and these titles to the consideration of the friends of harmony, did not fail to be increased by multiplied proofs of real talent.

On quitting the conservatory, he first composed the serious opera of "*Orazio*," and afterwards, "*Madama Ciana*," a comic opera, thus showing himself almost simultaneously equally great in both styles. He set the second opera in conjunction with Galuppi, afterwards known under the title of *Buranello*, and the first master of the learned school of that city. We shall say nothing of the first of these works, but that it succeeded, and laid the foundation of the reputation of its author; but we may

judge of the success of the second from the alliance of a good rising composer, of the Neapolitan school, with the most famous of the old masters of the rival school of Venice.

Latilla, satisfied with having succeeded in both styles, did not change his method of composition. To "*Madama Ciana*" succeeded "*La Tarentola*," and to "*Orazio*," "*L'Olympiade*," "*Demofoonte, la Pastorella*," and to "*Merope*," "*La Giardiniera Contessa*." Afterwards devoting himself exclusively to the comic opera, for which he probably felt a predilection, he composed "*La Commedia in Commedia*," "*Don Calascione*," and "*La Buona Figliuola*," a subject frequently employed by other composers. These operas, performed on the different theatres of Italy, were esteemed like those of the greatest masters. On the whole, it would even appear that the comic style was that in which Latilla was most distinguished.

LATOUR. (T.) This elegant writer for the piano-forte is resident in London, where he has earned a substantial reputation by the composition of very numerous works, throughout which a refined taste and lively mind are always distinguishable. He holds the office of pianist to his majesty. The following list contains his principal works:

Piano-forte: "*Preludes*." "*Progressive Sonatinas*." "*Progressive Sonatinas, fingered*." "*First Sonata, Violin Accompaniment*." "*Military Concerto*." "*Imitations*," first set. "*New Imitations of eminent Composers, in fourteen Variations on an Air by Rossini*," second set. "*Divertimento, 'La Réplique,' Flute Accompaniment*." "*Divertimento, 'Le Troubadour,' Fl. Acc.*" "*Divertimento, 'Le Romanesque,' Fl. Acc.*" "*Divertimento, 'La Cocarde Blanche,' Fl. Acc.*" "*Divertimento, 'Le Désiré,' Fl. Acc.*" "*Divertimento from Airs in 'Enrico IV.,' Fl. Acc.*" "*Divertimento, from Airs in 'Il Barbiere,' Fl. Acc.*" "*Divertimento, 'Le Retour d'Espagne,'*" "*Divertimento, 'Alexandre le Grand.'*" "*Grand Sonata, with 'The Manly Heart.'*" "*Grand Octave Sonata*." "*Petit Sonata*." "*Variations on German Hymn, Fl. Acc.*" "*Variations on Guaracha Dance, Figaro, Fl. Acc.*" "*Variations on Guitar Dance, Fl. Acc.*" "*Variations on Gavotte de Vestris, Fl. Acc.*" "*Variations on 'Hussard et Tyrolien,' Fl. Acc.*" "*Variations on 'La Biondina,' Fl. Acc.*" "*Variations on 'Tuche Accendi,' Fl. Acc.*" "*Variations on Air in Turare, Fl. Acc.*" "*Variations on Spanish Dance, from Figaro*." "*Variations on Copenhagen Waltz*." "*Variations on Tivoli Waltz*." "*Variations on 'O pescator dell' onda.'*" "*Variations on Thème Anglaise*." "*Variations on 'Adele, ou la Nouvelle Tyrolien.'*" "*Variations on 'Oh, Nanny.'*" "*Variations on National Waltz*." "*Variations on 'Le Petit Tambour.'*" "*Variations on 'Sul margine,' Flute Acc.*" "*Variations on 'La Mia Crudel,' Fl. Acc.*" "*Variations on 'Lieber Augustine.'*" "*Quadrille Rondo, No. 6.*" "*Rondo from the Ballet 'Le Sultan Généreux.'*" "*Rondo on 'Fra tante angoscie palpite.'*" "*Andante and Rondo 'Les Papillons.'*" "*Musette*." "*Overture and Rondo*." "*Parody*," "*Prince Leopold's Waltz*." "*Two Waltzes*." "*Three Waltzes*," dedicated to Lady Le Denspencer. "*Quadrilles*." "*Impromptu, No. 1, with Fl. Acc.*" "*Impromptu, No. 2, with Fl. Acc.*" "*Rondo, 'L'Orage.'*" "*Polacca in Tancredi*." "*Variations on 'They're a' noddin,' with Fl. Acc.*" "*Variations on Addio Teresa*." "*Duet, 'Le Petit Tambour.'*" "*Ditto, Quadrille Airs, first set, ditto*." "*Ditto ditto, second set, ditto*." "*Ditto, with 'Sul margine d'un rio.'*" "*Ditto, with 'Au clair de la lune.'*" "*Ditto, with the Airs from Enrico IV.*" "*Ditto, from Don Juan, 1 and 2*." "*Ditto, ditto, with Harp and Fl. Acc. 1 and 2*." "*Ditto, from 'Il Flauto Magico,' 1 and 2*." "*Ditto, 'Il Barbiere di Siviglia.'*" "*Ditto, with German Hymn*." "*Ditto, Robin Adair and Copenhagen Waltz*." "*Ditto, 'In my cot.'*" "*Ditto, Le Hussard et le Tyrolien*." "*Ditto, Rousseau's Dream*." "*Vous et Moi*." "*Duettino*." "*Duets from 'Il Barbiere,' Books 1 and 2*." "*Duet,*

'Les Trois Sœurs,' Harp Acc." *"Airs for three hands on the Piano-forte, or Piano-forte and Keyed Harmonica, 1 and 2."* *"Overture, No. 1, with 'Rousseau's Dream.'"* *"Ditto, No. 2, 'Pyrenees Melody.'"* *"Ditto, No. 3, 'Hope told.'"* *"Ditto, No. 4, 'Adeste fideles.'"* *"Ditto, No. 5, 'Life let us cherish.'"* *"Ditto, No. 6, 'Pauvre Jacques.'"* *"Ditto, No. 7, 'Whither, my love.'"* *"Ditto, No. 8, Sestine's favourite Rondo."* *"Ditto, No. 9, 'She lives in a valley.'"* *"Ditto, No. 10, 'Tarry awhile.'"* *"Ditto, No. 11, 'Go George, I can't.'"* *"Ditto, No. 12, 'O listen to the voice.'"* *"Recreation, No. 1, 'The Maid of Lodi.'"* *"Ditto, No. 2, Gavotte in Achille."* *"Ditto, No. 3, 'Off she goes.'"* *"Ditto, No. 4, Venetian Air in Travellers."* *"Ditto, No. 5, 'Ap Shenkin.'"* *"Ditto, No. 6, Aria in 'Travellers.'"* *"Ditto, No. 7, 'Nobody coming to.'"* *"Ditto, No. 8, 'J'ai vu Lise hier au soir.'"* *"Ditto, No. 9, 'The Nameless.'"* *"Ditto, No. 10, 'Oh, Nanny.'"* *"Ditto, No. 11, 'Caro dolce.'"* *"Ditto, No. 12, 'O ma tendre Musette.'"* *"Mozart's celebrated Airs from the Opera of 'Il Don Giovanni,' Book 1."* *"Ditto, ditto, Book 2."* *"Ditto, ditto, Book 3."* *"Ditto Airs, from the Opera of 'Le Nozze di Figaro,' Book 1."* *"Ditto, ditto, Book 2."* *"Ditto, ditto, Book 3."* *"Ditto, ditto, from the Opera of 'Il Flauto Magico,' Book 1, with Fl. Acc."* *"Ditto, ditto, Book 2."* *"Mehul's Overture, 'Le Jeune Henri.'"* *"Quadrilles."* *"Two Waltzes."* *"Three ditto."* *"Prince Leopold's Waltz."* *"Tivoli ditto."* *"Airs with Vars. and Rondos."* *"Ap Shenkin."* *"Adieu, Lisette."* *"Air Russe, 'Ar hyd y nos.'"* *"Adele."* *"Addio Teresa."* *"Air in Travellers."* *"Buonaparte's March."* *"Bugle Horn."* *"Blue Bell of Scotland."* *"Begone, dull care."* *"Beggar Girl."* *"Caro dolce."* *"Caledonian Laddie."* *"Cory Owen."* *"Chantreuse."* *"Cumberland Waltz."* *"Caledonian Hunt."* *"Captain M'Intosh."* *"Copenhagen Waltz."* *"Dark Tower."* *"Del Caro's Hornpipe."* *"Devil among the Tailors."* *"Fal lal la."* *"Fra tante angoscie."* *"Guaracha Dance."* *"Guitar ditto."* *"Gavotte de Vestris."* *"Gavotte in Achille."* *"God save the King."* *"Go to the Devil."* *"German Hymn."* *"Hope told a flattering tale."* *"Hearts of Oak."* *"Hussard et Tyrolien."* *"In my cottage."* *"J'ai vu Lise."* *"Lass of Patty's Mill."* *"Lieber Augustine."* *"La belle Catharine."* *"La Pipe de Tabac."* *"La mia crudel tiranno."* *"Lady Caroline Lee's Waltz."* *"Lord Howe's Hornpipe."* *"Lord Nelson's ditto."* *"Lady Shafteshury's Reel."* *"La Biondina."* *"L'Orage."* *"Maid of Lodi."* *"Murphy Delaney."* *"Merrily danced."* *"Molly, put the kettle on."* *"Nos galen."* *"New German Waltz."* *"New rigged Ship."* *"National Waltz."* *"Nobody coming to marry me."* *"Nameless."* *"Oh, Nanny."* *"Off she goes."* *"O pescator dell' onda."* *"O dear what can."* *"O ma tendre Musette."* *"Ploughboy."* *"Polacca in Tancredi."* *"Rondo in Rinaldo and Leonora."* *"Rising of the Lark."* *"Rising of the Sun."* *"Rule Britannia."* *"Rondo in Le Sultan."* *"Sir David Hunter Blair."* *"Scotch Air in Barbara Allan."* *"Since, then, I am doomed."* *"Somebody."* *"Spanish Dance in Figaro."* *"Sul margine d'un rio."* *"Thème Anglaise."* *"Tivoli Waltz."* *"Tuche accendi."* *"Tink a tink."* *"They're a' noddin."* *"Viotti's Polacca."* *"Voulez-vous danser."* *"Waterman."* *"Within a mile."* *"Ye banks and braes."* Operatic airs: *"Fra tante angoscie."* *"Polacca in Tancredi."* Duets: *"Duet with 'Sul margine d'un rio.'"* *"Ditto, German Hymn."* *"Ditto, Robin Adair and Copenhagen Waltz."* *"Ditto, 'In my cot.'"* *"Ditto, Airs from Enrico IV."* *"Ditto, Don Giovanni, 1 and 2."* *"Ditto, ditto, ditto, with Harp and Fl. Acc., Nos. 1 and 2."* *"Ditto, ditto, 'Il Flauto Magico,' 1 and 2."* *"Ditto, from 'Il Barbiere di Siviglia.'"* *"Ditto, 'Le Hussard et le Tyrolien.'"* *"Ditto, 'Vous et Moi.'"* *"Ditto, 'Le Petit Tambour.'"* *"Ditto. 'Au clair de la lune.'"* *"Duettino."* *"Les Trois Sœurs, Harp Acc."*

"*Select Airs from Rossini's Opera of 'Il Barbiere di Siviglia,' Book* 1." "*Ditto, Book* 2." "*March and Chorus in Pietro l'Eremita.*" Harp: "*Variations on 'Le Hussard.'*" "*Ditto, 'They're a' noddin,' Fl. Acc.*" "*Ditto, 'Le Désiré,' ditto,*" Airs, with variations and rondos: "*Le Hussard.*" "*They're a' noddin.*" Duets for harp and piano-forte: "*Variations on German Hymn, Harp, P. F., and Fl.*" "*Ditto, Airs in 'Enrico IV.,' ditto.*" "*Ditto, 'Rousseau's Dream.'*" "*Duet, Op.* 12." "*L'Unique, for Hp., P. F., and Fl.*" "*Italian Air, No.* 1." "*Ditto, No.* 2." English songs: "*O, wake no more that lay,*" and "*The Knight and the Lady.*"

LATRE, (Jean de, commonly called Petit Jean) a composer of the sixteenth century, published "*Motetti à* 5, 6, *e* 7 *Voci,*" Dusseldorf, 1566.

LA TROBE, (Rev. Christian Ignatius) eldest son of the Rev. Benjamin La Trobe, for many years superintendent of the congregations of the United Brethren in England, was born, in 1758, at Fulnec, near Leeds, in Yorkshire. He received his early education at the place of his nativity, and went to Germany in 1771, to prosecute his studies at the college of the United Brethren at Niesky, in Upper Lusatia. Returning in 1784, he entered into holy orders in the same church, and has ever since resided in London. He has been usefully and honourably employed for nearly forty years, in the service of the church in general, and of its missions among the heathen in particular, and been enabled, by his public and private connections in various ways, to promote their welfare. He has never, of course, cultivated music as a profession, though, as a science, it has, from his earliest years, engaged his attention. In all his compositions, he has endeavoured to bear in mind the great and important use to which, in his opinion, music should be applied; and, agreeably to his convictions upon this subject, not less than to the received ideas concerning the clerical character, he has confined himself, in vocal music, to sacred or devotional words. To encourage the same application of this divine art in others, has also been one great object of his publications.

Among his earlier compositions were several for instruments alone. Besides concertos for single instruments, accompanied by a full band, (which have never been published) he occasionally wrote sonatas for the piano-forte. A set of three sonatas having met with the approbation of the great Haydn, was published about the time of that master's second visit to England: the circumstance of their dedication to him, is mentioned by Haydn in a short memoir of himself.

Mr. La Trobe's compositions for the church, or for private devotion, are by no means few in number; particularly when it is considered that they are the production of very irregular intervals between official engagements, which demand no ordinary share of time and labour. They consist of solos, anthems for several voices, and oratorios, only part of which have been as yet given to the public. It would be difficult to say on what model these compositions have been formed. Mr. La Trobe is certainly no copyist, but in general displays a character of his own. His taste was originally grounded upon the simple yet majestic modulations, and the rich harmonies, which characterise the psalmody of the Lutheran and Moravian churches. From these, the transition was easy to the works of the great masters of the German school, at the head of whom may be placed Hasse and Graun: the compositions of their mighty successors, Haydn and Mozart, who seemed to have carried that peculiar combination of natural and scientific beauty to its height, led him still further into the knowledge and practice of the true ecclesiastical style of music. He has been heard frequently to observe, that the *Tod Jesu* (death of Jesus) of Graun, and the *Stabat Mater* of Haydn, first gave him the idea of the powers of vocal music, in the expression of every feeling of which a devotional mind is capable. His acquaintance with the foreign masters, which increased with the gradual

acquisition of an extensive musical library, at length suggested the idea of a publication, by which Mr. La Trobe's name has become better known, than by his original compositions, and which has, according to the testimony of impartial judges, contributed, more perhaps than any other work, to the introduction into this country of a taste for the church music of Germany and Italy. "*The Selection of Sacred Music*," commenced in the year 1806, has now extended to five volumes: and the approbation it has almost universally met with, wherever it has become known, may be considered as no unfair test of its merits. An idea has been entertained by some persons that this work was published in a spirit unfavourable to the reputation of Handel; as if admiration of the compositions which have assisted to form the taste of the most musical nations of Europe, were inconsistent with the full enjoyment of the works of that sublime composer. So far from this being correct, it may be affirmed, without hazard, that few among our countrymen, even of the most rigid Handelians, have viewed with more regret and surprise the increasing neglect, which seems to be the lot of some of the finest monuments of Handel's genius. One performance of the *Messiah*, and one of the *Dettingen Te Deum*, in the course of the year, is indeed a meagre tribute, from a metropolis like London, to the memory of the greatest composer of whose residence England could ever boast.

The following is a list of Mr. La Trobe's published compositions: "*Three Sonatas for the Piano-forte*," dedicated to Haydn. "*The Dies Iræ*," a hymn on the last judgment. "*The Dawn of Glory*," a hymn on the bliss of the redeemed. "*A Jubilee Anthem*," for the fiftieth anniversary of the accession of king George III. "*A Te Deum*," as performed in the cathedral at York. "*Miserere*," (Ps. li.) Various anthems published in a "*Collection of Anthems in use among the United Brethren.*" "*Six Airs*," the words by Cowper and Miss Hannah More.

LAUCHER, (Joseph Antony) *Musices Director Delingæ ad Danubium gloriosissimæ Domus Austriacæ*, published the following works: "18 *Vesper Hymnen mit 4 gewöhnl: Singstimmen, 2 Viol. Orgel, Violon und 2 Waldhörnern, mit angehängtem vollstimmigen Te Deum und Veni Sancte, etc.*" 1786. "*Sacrificium Mortuorum, seu 3 Missæ Solennes, breves tamen, de Requiem, occasione exequiarum felicissimæ Memoriæ Josephi II., Leopoldi II., Romanorum Imperatorum, et Elisabethæ Imperatricis, in insigni Ecclesia Collegiata D. Petri ibidem rite persolutarum decantatæ, nunc vero in lucem publicam editæ 4 vocib. ordin. concinnentibus, 2 Violinis, Alto-Viola et Organo necessariis, 2 Cornibus vero, 2 Clarinettis vel Obois et Violone partim obligatis, partim non obligatis*," Op. 2, Speyer, 1792.

LAUDUNO, (Nicolas de.) In the Barberini library is preserved a manuscript treatise on music by this author.

LAUDUS, (Victorius) chapel-master in the cathedral church at Messina, about the year 1597, was born at Alcar, in Sicily. He published "*Il Primo Libro de Madrigali à 5 Voci con Dialogo à 8 Voci*," Palermo, 1597.

LAUER (J. F. L.) published at Gotha "*Klavierliedersammlung*," 1786.

LAUGIER, (M. A.) born at Manosque in 1613, was a Jesuit, and preacher to the king of France. He published the first musical journal which appeared in France, under the title "*Sentiment d'un Harmoniphile sur différens Ouvrages de Musique*," Lyons, 1756.

LAURA (Dominico) flourished, according to Cerreto, as one of the best composers in Italy, about the year 1600.

LAUREMBERG, (Dr. Peter) a physician and professor of poetry at Rostock, died there in 1639. In the title of a fourth edition of the "*Musomachia*," of 1642, he is called its principal contributor. He was also the author of a work published by Sartorius at Hamburgh, and entitled "*Bellum Musicale*."

LAURENTI, (Laurentius) a chapel-master at Bremen, died in 1722. His prin-

cipal work bears the title "*Evangelia Melodica.*" It consists of spiritual songs and hymns, arranged according to the different gospels for Sundays and holydays, and adapted to known melodies. Bremen, 1700. As a musician, he seems to have done little or nothing in this work.

LAURENTI, (PIETRO PAOLO) of Bologna, set to music the following three operas: "*Attilio Regolo in Africa,*" 1701; "*I diporti d'Amore in Villa,*" 1710; and "*Esone Ringiovenito,*" 1716.

LAURENTII, (GIROLAMO) an ecclesiastic of Bologna, flourished as one of the first violin players of Italy, about the year 1720. There have been published of his works "6 *Concerti à* 3 *V., A., Vc., e Organo.*"

LAURENTIO, (MARIANUS DE) a priest and canon in Sicily, flourished as a composer, and published many works, about the year 1620. We can now only meet with the following: "*Primo libro di Madrigali à* 5 *Voci con un Dialogo à* 8," Venice, 1602; and "*Salmi, Magnificat, Falsi Cardoni e Messa, à* 4 *Voci con B. continuo per l'Organo,*" Op. 5, Palermo, 1624.

LAURIETTI, an Italian musician, published at Paris, in 1780, "*Six Quatuors pour le Violon.*"

LAURUS, (DOMINICUS) leader of the orchestra at Mantua, was born at Padua. He flourished about 1550, and published many works.

LAUSKA, (FRANC) chamber-musician to the elector palatine of Bavaria, and one of the best German pianists, travelled on the continent during many years. He remained, probably, the whole of the year 1794 in Hamburgh, whence his fame first began to spread over Germany. After this, he gathered equal praises at Copenhagen. In 1799, he went to Berlin, where he wrote and published a concerto for the piano. His works for that instrument are quite original, and are as follows: "*Grande Sonate pour le Clavécin,*" Op. 1, Hamburgh, 1795. "*Nine German Songs, with Variations for the Piano,*" Op. 2, Hamburgh, 1792. "*Rondo pour le Clavécin, pour les Dames,*" Op. 4, Munich, 1797. "*Four Sonatas for the Piano-forte,*" (each separate) as Op. 4, Op. 6, Op. 7, and Op. 8, Hamburgh, 1797. "*Der Greis und sein Stab.*" i. e. "The Old Man and his Staff." Konigsberg, 1797. "*Eight Variations for the Piano-forte on Reichardt's Song, 'Ich kusse dich, Schleier,'*" Munich, 1799. "*Deux Grandes Sonates pour le Clavécin,*" Ops. 9 and 10, Hamburgh. "*Deux Petits Rondeaux pour Piano-forte,*" Berlin.

The following of his works have been published by Kuhnel, of Leipsic: "*Six Variations pour Piano-forte.*" "*Sonate pour Piano-forte,*" Op. 20. "*Trois Petits Rondeaux pour Piano-forte,*" Op. 23. "*Grande Sonate pour Piano-forte,*" Op. 24. "*Polonaise pour Piano-forte,*" Op. 25. "*Dix-neuf Grandes Sonates pour Piano-forte,*" Op. 26. "*Capriccio pour Piano-forte,*" Op. 32. "*Angenehme und nicht schwere Tonstucke mit applikatur f. d. Piano-forte,*" i. e. "Pleasant and not difficult exercises, with applications, for the piano-forte," Op. 33. About the year 1804, he went to Vienna, to study counterpoint under the celebrated Albrechtsberger. Since that period he has resided in Berlin.

LAUXMIN, (SIGISMUND) a Polish Jesuit, from Samogitia, was rector of several colleges, and, lastly, vice-provincial of Lithuania, in which situation he died in 1670, in the seventy-first year of his age, or, according to others, in his seventy-fourth. He wrote, amongst other works, "*Ars et Praxis Musicæ,*" Wilna, 1664.

LAVIGNA, (VINCENZO) a Neapolitan musician, recommended by Paesiello, in 1802, to the directors of the theatre there, as a composer. He wrote in the same year, for the Theatre della Scala, the opera buffa "*La Muta per Amore, ossia il Medico per Forza,*" which obtained distinguished success.

LAVINETTA, (BERNHARDUS DE) a learned monk, about the year 1523, wrote "*Compendiosa Explicatio Artis Lullianæ,*" in which he treats, in nine chapters, on musical subjects.

LAVIT, (J. B. O.) formerly a pupil of the *école polytechnique* at Paris, published there, in 1808, "*Tableau comparatif du Système Harmonique de Pythagore, et du Système des Modernes.*"

LAVOCAT, (PIERRE) a French composer, flourished about 1700, in Burgundy, and is known by the following work: "*Concert des Dieux pour le Mariage de S. A. S. Mgr.*" Of this work, the text only, by Derequeleyne, has been printed at Dijon.

LAWATZ published songs for the pianoforte, Altona, 1790.

LAWES, (WILLIAM) the son of Thomas Lawes, a vicar-choral of the church of Salisbury, and a native of that city, having shown an early propensity to music, was, at the expense of Edward Earl of Hereford, placed under the tuition of Coperario. He was a member of the choir of Chichester, and was called from thence, in 1602, to the office of gentleman of the chapel royal; but, afterwards, resigning that situation in favour of Ezekiel Wood, he became one of the private or chamber musicians to king Charles I. Fuller says, that "he was respected and beloved by all who cast any looks towards virtue and honour." His gratitude and loyalty for his master were such, that he took up arms in his cause; and although, to exempt him from danger, lord Gerrard made him a commissary in the royal army, yet the activity of his spirit disdained this intended security, and at the siege of Chester, in 1645, he lost his life. The king is said to have been so much affected at his death, that he wore particular mourning for him.

His compositions were, for the most part, fantasias for the viols and the organ; but the chief of his printed works were "*Choice Psalms put into Music for three Voices.*" Many of his songs are to be met with in the collections of the day, and several catches and rounds, and a few of his canons, are published in *Hilton's Collection.*

LAWES, (HENRY) brother of the preceding, was likewise a pupil of Coperario. He was a native of Salisbury, and born in the year 1600. In the month of January, 1625, he was made pisteller, and, in November following, a gentleman of the chapel royal. After this, he was appointed clerk of the check, and a gentleman of the private music, to king Charles I.

He is celebrated for having introduced the Italian style of music into this kingdom; but this rests upon no better foundation than his having been educated under Coperario, and having composed a song on the story of *Theseus and Ariadne*, in which there are some passages that a superficial peruser might mistake for recitative. This song is published among his "*Ayres and Dialogues for one, two, and three Voices,*" printed in London in 1653. In the preface to this collection, the author mentions his having formerly composed some airs to Italian and Spanish words. He speaks of the Italians as being great masters of music, but, at the same time, that his own nation had produced as many able musicians as any in Europe. He censures the particularity of the age, for songs sung in a language which the hearers do not understand; and, in ridicule of it, speaks of a song of his own composition, printed at the end of the book, which was nothing more than an index of the initial words of some old Italian song or madrigal. He says that this index, which he had set to a varied air, and, when read together, was a strange medley of nonsense, passed with a great part of the world as an Italian song.

The first composition in the above collection is "*The Complaint of Ariadne,*" (beforementioned) the music to which is neither recitative nor air, but in such a medium between the two, that a name is wanting for it. The circumstance which contributed to recommend it to notice cannot now be discovered, but the applauses that attended the singing of it almost exceed belief.

Lawes also composed tunes to Mr. Sandys's *Paraphrase on the Psalms*, published in 1638, and afterwards in 1676. These tunes are different from those composed jointly by the two brothers, and published in 1648. They are for a single voice, with

a bass, and were intended for private devotion.

Milton's *Comus* was originally set to music by Lawes, and was first represented on Michaelmas night, 1634, at Ludlow castle, in Shropshire, for the entertainment of the family of the Earl of Bridgewater, and others of the neighbourhood. Lawes himself played in it the character of the attendant spirit, who, towards the middle of the drama, appears to the brothers habited like a shepherd. The music never appeared in print.

The songs of Lawes, to a very great number, are to be found in the collection entitled "*Select Musical Ayres and Dialogues,*" by Dr. Wilson, Dr. Charles Colman, Henry Lawes, and William Webb, published in 1652; "*Ayres and Dialogues,*" published by himself in the year following; "*The Treasury of Music,*" 1669; and several others printed about that time. In these are contained the songs of Waller, all, or nearly all, of which were set to music by Lawes, and, as an acknowledgment of the obligation, that poet has celebrated his skill in the following lines:

> "Let those who only warble long,
> And gargle in their throats a song,
> Content themselves with ut, re, mi;
> Let words of sense be set by thee."

Lawes continued in the service of the king no longer than the breaking out of the rebellion. From that time he employed himself in teaching ladies to sing. He, however, retained his place in the chapel royal, and composed the coronation anthem for king Charles II. He died in 1662, and was interred in Westminster abbey.

Were we to judge of the merits of Lawes as a musician, from the numerous testimonies of contemporary writers, we should be compelled to rank him amongst the first which this country has ever produced; but if we examine his works, his title to fame will not appear quite so well grounded. He was engaged in the service of the church, but contributed nothing towards the increase of its stores. His talent lay chiefly in the composition of songs for a single voice, and in these his greatest excellence consisted in the correspondence which he kept up between the accent of the music and the quantity of the verse.

Dr. Burney says, that the greater part of his productions are "languid and insipid, and equally devoid of learning and genius."

LAYOLLE, (Aleman) organist at Lyons, about the middle of the sixteenth century, published "*Chansons et Voix-de-ville à quatre voix,*" Lyons, 1561.

LAYS. See Lais.

LAZARI (Alberto) published at Venice, in 1637, "*Gloria di Venetia, e altre Musiche à Voce sola, &c.*" Op. 3.

LEAL, (Miguel) a friar of the Cistertian order, and a good composer, was born in Lisbon, and entered into the order at Alcobaca in 1645. Among the works which he has left behind, there is one particularly distinguished, namely, "*Missa a nove coros.*" Leal became, at last, prior of a convent in Lisbon.

LEANDER, two brothers, performers on the French horn, resided many years in London up to about 1805. They were excellent virtuosi on their instrument, and were engaged in the orchestra of the King's theatre, and at most of the public concerts. One of the brothers composed a very pleasing duet for two voices, "*By those eyes, whose sweet expression.*" (Birchall's Cat.)

LEBRUN. See Brun.

LEBRUN, (Louis Sebastian) a French dramatic composer and singer, was born at Paris about the year 1765. He was, in childhood, admitted as a chorister at the cathedral of Notre Dame, in which situation he remained twelve years. He was there taught composition, and the practice of music, by the abbé Dugué, chapel-master of the cathedral. Lebrun was next appointed chapel-master to the church of St. Germain l'Auxerrois; after two years, however, he resolved to make his *début*, as a singer, at the royal academy of music, where he first appeared, in 1787, in the part of *Polynice*, in *Œdipe*. He next came before the public at the *concert spirituel*, in the double capacity of composer and singer. His com-

positions for this concert consisted in several scenas and grand choruses from oratorios. In 1790, he produced his first dramatic work at the Théâtre Montansier; it was entitled "*L'Art d'aimer au Village.*" He next gave, at the Théâtre Louvois, "*Emilie et Melcour,*" "*Un Moment d'Humour,*" and "*La Veuve Américaine.*" At the Théâtre des Variétés, "*Les petits Aveugles,*" and "*La Suite de la Cinquantaine.*" At the Théâtre Feydeau, "*Le bon Fils,*" "*Plus de peur que de mal,*" "*L'Astronome,*" "*Le Maçon,*" and "*Marcelline.*" After being engaged at the Théâtre Feydeau during several years, Lebrun reentered at the grand opera, as one of the principal singers. He was afterwards first tenor singer at the chapel royal of Napoleon, and also chamber singer to the emperor. In 1809, a grand "*Te Deum*" of his composition was executed at the cathedral of Notre Dame, in honour of the victories of Wagram and Enzerdoff.

LEBSDEFF, a Russian composer, came to London in 1798, with a squadron from India. He was engaged, at that time, in writing a collection of airs in the style of the music of Hindostan and Bengal. As he was fully master of the eastern languages, as well as of their musical expression, he was much looked to at the time for the explanation of modern oriental music, which, even yet, has not been fully made known. The airs are, in the opinion of connoisseurs, very melodious and pathetic, and are a medium between Scottish and Italian music. (Gerber's Dictionary.) We have not been able to obtain any further information respecting this musician or his works.

LEBUGLE (Abbe) published much music of his composition for the harpsichord, at Paris, subsequently to the year 1783.

LECCIO, (Scozzese Agostino di) a composer of the sixteenth century, of whose works there is yet preserved in the Munich library "*Canzonette Neapolitane à 3, 4, e 5 Voci,*" Venice, 1579.

LECLAIR, (J. M.) See Clair.

LECLERC, (J. B.) deputy for the department of the Maine et Loire, in the legislative assembly at Paris, in 1796. He had been a member of the convention, and was obliged to leave Paris, to escape persecution and imprisonment. During his retirement from public business, he laid the plan of a great musical work, and submitted it to the committee for public instruction in France. As, however, this body took no notice of it, the author published it in 1796, (improved and enlarged) under the title of "*Essai sur la Propagation de la Musique en France, sa Conservation, et ses Rapports avec le Gouvernement.*" This treatise begins with a brief history of music among the Chinese, Egyptians, Greeks, and other ancient nations, amongst whom it was considered as a foundation of religion and morality. Then he proceeds to the influence which it has had upon modern nations; on which subject he says, that Gluck's music in Paris laid the foundation of the revolution, as the want of church music gave rise to the civil war in La Vendée. He endeavours to prove the necessity of music to the French nation, amongst other arguments, by the conduct of certain peasants in Lower Poitou, whose only business is to sing incessantly, whilst the oxen are drawing the plough. From this, he proceeds further, and endeavours to prove that the cultivation of the science of music leads us to the practice of every public and private virtue, by means of the satisfaction and calmness which it imparts to the mind; and that, for this reason, all governments ought particularly to take it under their observation, and to fix its use and abuse by proper laws. He examines, further, how far the then existing operas, and other public musical performances in France, either may tend to promote or to diminish human perfectibility.

LECOICK. See Coick.

LEDERER, (Joseph) an Augustine monk, in St. Michael's convent at Ulm, and professor of divinity there, was born in Suabia in 1733, and published the following musical works, practical as well as theoretical: "*Neue und erleichterte art zu Solmisiren,*" Ulm, 1756. Second edition under the title "*Neue und erleichterte art*

zül Solmisiren, nebst andern Vortheilen, die Singkunst in kurzer zeit zu erlernen," Ulm, 1796. A song, "*Aus den frohen Liebeshund.*" "6 *Messen, kurz, leicht und sangbar, hauptsächlich zum Gebrauch der Chore aus dem Lande und der Frauenklöster aufgesetzt,*" Augsburg, 1776. "*Etwas aus China,*" operetta, Ulm, 1777. "5 *Vespern, sammt* 5 *andern Psalmen, welche das Jahr hindurch vorkommen, einem besondern Magnificat, und einem Stabat Mater, kurz, leicht, singbar,*" Ulm, 1780. "*Musikalischer Vorrath, bestehend aus* 18 *Versen,* 17 *Preambulen, Menuetten, Trio,* 3 *Sonaten und eine Arie in Partitur,*" Augsburg, 1781. "*Die jungen Rekruten, eine Romische operetta,*" Ulm, 1781. This worthy divine and excellent artist died in 1796.

LEDERZ, (Paulus) a bookseller at Strasburg, published "*Kirchengesangbuch, darinne die fürnehmsten und besten, auch gebrauchlichsten Lieder und Gesange zu finden,*" Strasburg, 1616.

LEDUC, (Simon, l'aîné) one of the directors of the *concert spirituel* at Paris, was born in 1748. He was a violin pupil of Gaviniés. There are known, of his compositions, two books of sonatas for one violin, and several concertos and symphonies. About a month after the decease of Leduc, in 1777, there was a rehearsal of one of his symphonies for the *concert des amateurs.* In the middle of the *adagio,* the chevalier de Saint-Georges was so affected by the expression of the movement, joined to the recollection of the death of his friend, that he let his bow fall, and burst into tears.

LEDUC, (Pierre) brother and pupil of the preceding, was born in 1755. He was a violinist at the spiritual and amateur concerts at Paris, and subsequently engaged in the music trade.

LEDWICK, (E.) an Irish author, published "*Antiquities of Ireland,*" Dublin and London, 1790. Part of this work treats of the music of the ancient Irish, as it was cultivated by their bards. The author states, that the music of the ancient inhabitants of Ireland consisted merely in the tunes of their poems and songs, which they called *pheateath* or *peiteagh,* that is, relating in music. They had also some knowledge of wind instruments, some of which were the *goll-trompo,* or the foreign trumpet. This was the metal horn which the Danes, Normans, and English made use of. 2dly, The *trompa,* which resembled the modern trumpet. This was the war instrument of the Saxons, Gauls, and Normans. 3dly, *piobamala,* or harp, which, according to our author, is either of Scythian or Teutonic origin. They may perhaps have earlier known the *tiompan,* or drum, and the *crotalin.* Their oldest and most celebrated harp-players, about the year 1330, were O'Carrol and Cruise, who had probably learnt from the christian clergy to tune their harps according to the eight diatonic notes, on the principles of harmony.

LEEDER, (Johann Wilhelm) chapelmaster at Hildesheim, died in 1785. He published, at Amsterdam, some music for the flute and violin.

LEEVES, (Rev. W.) of Wrington, in Somersetshire, is the composer of the still prevailing melody of "*Auld Robin Grey,*" which has been erroneously attributed to lady Anne Lindsey. He also published a volume of glees, about the year 1790, in conjunction with Dr. Harrington, of Bath, and Edmund Broderip, the organist of Wells cathedral.

LEFEBURE DE WELEY, (Antoine) a composer at Paris. Among his works may be mentioned, "*Nouveau Solfège,*" Venise et Paris, 1780. It is an easy method of solmisation. "*Quatre Sonat. pour le Clav.*" Op. 2, Paris. "*Premier, deuxième, et troisième Recueil d'Airs, pour le Piano-forte,*" Ops. 3, 4, 5, Paris. In 1801, he read, in a public sitting of the national institute, a treatise on the effects of music on the nerves.

LEFEBURE, (Jacob) violinist in the chapel of prince Henry of Prussia, at Berlin, was born in 1723. He studied music under Graun and Emmanuel Bach. He composed much music for his instrument.

LEFEVRE, organist at the church of St. Louis, in Paris, in the year 1760. He executed at the *concert spirituel* several of his motets, of which "*Quam bonus*," "*Conserva me*," and "*Coronate*," have been engraved.

LEFEVRE, (JACQUES) chamber-musician to the king of France in 1613. He composed about the same time several works for three, four, five, and seven voices, of which Laborde has given two airs in his second volume.

LEFEVRE, (XAVIER) an excellent performer on the clarionet, and composer for his instrument, stands, in 1798, as first clarionet at the grand opera in Paris. He has published a variety of music for his instrument, of which, however, only the following can be mentioned: "*Duos Concertin. pour 2 Clav.*" Ops. 1, 3, 4, and 10; "*Petits Duos facil. Liv.*" Ops. A and B, 1 and 2; each work contains six pieces, Paris, 1791 to 1796. "*Trios pour deux Clar. et Fagotte*," Ops. 5 and 9, each six pieces, Paris, 1793 to 1797. "*Recueil de Marches et Pas redoublés suivi d'une Marche religieuse de Gossec*," Paris, 1793. "*Sinfon. Concert. à Clarinette et Fagot*," Paris. "5 *Concert. à Clarinette*," Paris, from 1793 till 1799, Nos. 1, 2, 3, 4, 5, each separate. The pupil who played on the clarionet in 1799, at the national institute of Paris, gained the prize with No. 5 of the foregoing. "*Méthode de Clarinette, par A. Lefevre, adoptée par le Conservatoire*," Paris, 1803. It is uncertain whether the initial of A. to the last work indicates another author, probably it is only a second christian name of X. Lefevre.

LEFFLOTH, (JOHANN MATHIAS) organist at Nuremburg. He published many instrumental works, among which are: "*Sonate et Fugue pour le Clav.*" Nuremburg. "*Divertimento Musicale, consistente in 1 Partita da Cembalo*," Nuremburg. He died in 1733.

LEGARE (CLAUDE) published at Geneva, in 1657, "*Les Pseaumes de David réduits sur une seule clef.*"

LEGAT DE FURCI (ANTOINE) was born at Maubeuge. He published "*Seconds Solfèges avec basse chiffrée, contenant des leçons dans tous les genres des duos et des ariettes, avec paroles*," Paris, 1790. He was organist to the church of St. Croix de la Bretonnière in Paris, and assisted Laborde in writing his essay on music. He also composed several dramatic pieces, which, however, were not successful.

LEGRENZI (GIOVANNI) was organist of the church of Santa Maria Maggiore, in Bergamo, afterwards chapel-master in the church Della Spirito Santa, in Ferrara, and in his later years, chapel-master of the church of St. Mark, at Venice.

His works consist of masses, motets, *sonata per chiesa e de camera*, psalms, litanies, and cantatas.

LEGROS, (JOSEPH) a French musician, born in 1739. In 1777, he was manager of the *convert spirituel* at Paris.

LEHMAN, (FREDERICK ADOLPH VON) counsellor of legation at Dessau, in the year 1801, was previously in the elector's infantry. Although but an amateur, he has proved by his published works that he has not only made unusual progress in the art of playing the piano-forte, but has also acquired a familiarity with counterpoint and the rules of strict composition. The following of his works have appeared in print: "*Gesange am Klavier, in Musik gesetzt*," Dessau, 1793. "*Des Madchens Klange von Schiller, fers Klavier in Musik ges.*" 1801. "*Onze Variat. pour le Piano-forte*," Augsburg, 1802. "*Gesange am Klavier*," Leipsic, 1802. "*Kleine Gesange, in Klav.*" Op. 4. "*Six Marches, qui peuvent exécuter aussi bien en entr'actes à plein orch., qu'en harmonie pour l'instr. à vent*," Op. 4. "*Six Marches pour le Piano-forte*," Op. 4.

LEHMKE, (CHRISTINE WILHELME CATHARINE) wife of Christian Lehmke, singer to the duke of Mecklenburg-Schwerin at Ludwigslust, was born at Minden, in Prussia, about the year 1774. She was engaged by the duke, in 1796, as singer, in consequence of her great talents, and after-

wards became the great attraction of the chapel there. The compass of her voice was very considerable. Her melting softness in the *adagio*, and charming style of taking *bravura* passages, caused her to be considered in Germany as one of the first singers of the age. She was likewise an excellent pianist, and possessed much knowledge of the science of music. Her husband was an actor, and together with his wife performed the first parts in every good opera (comic and tragic) that was given at the court theatre. They are still living, but have nearly retired from public singing.

LEJEUNE, a Parisian composer, has become known by a "*Recueil de Romances et Chansons*," Op. 1, published in Paris in 1792.

LEIGHTON, (Sir WILLIAM) knight, one of the honourable band of gentleman-pensioners, published in 1614, in conjunction with some other persons, a work entitled "*The Teares or Lamentations of a sorrowful Soul, composed with musical Ayres and Songs, both for Voices and divers Instruments.*"

LEISRING (VOLCKMAR) was born at Gebstadt, near Buttstadt, in Thuringia. He pursued his studies at Jena, and about the year 1617 was appointed rector at Schkölen, near Naumburg. In the year 1619, he became pastor at Nohra, near Weimar; and lastly, in 1626, pastor at Buchfarth, where he died in 1637. His practical works are, according to Walther: "*Brautlied aus dem* 26 *Cap. Syrachs*," Jena, 1609. "*Cymbalum Davidicum* 4, 5, 6, *et* 8 *vocum*," Jena, 1611. "*Taedae Nuptiales, in* 16 *latein und deutschen Hochzeitgesangen von* 4, 5, *und* 8 *Stimmen*," Erfurt, 1624. "*Strenophoniæ, in* 21 *latein und deutschen Neujahrs Gesängen*," Erfurt, 1628.

LEIST, a young Hungarian, aged only eleven. This child already displays talents of the first order as a pianist; but the execution of young Leist is not only distinguished for the rapidity of fingering, which is what is admired in a number of performers, he unites to a perfection of lightness and firmness of hand, an expression which has been wanting in other performers, whose reputation is nevertheless very high. This, however, is what is least astonishing in the talents of this extraordinary child. He composes in the style of the greatest masters, and he improves on lessons given him with a facility so much the more marvellous, as the force and grace of ideas never fail him. Since Mozart, who astonished several courts of Europe at the age of eight years, the musical world has certainly witnessed nothing so surprising as young Leist. We must not forget to notice a characteristic feature which completes his fame as a real prodigy: this is, that though he has only recently begun to learn the French language, he already expresses himself in it with a distinctness, and sometimes with an elegance, which would do credit to many youths of sixteen or eighteen years of age.

LEITNER (PETER) published, in 1800, the opera "*Eduard*," in two acts. He is probably an Austrian.

LEM, (PETER) first violin at the royal chapel in Copenhagen, was born there about the year 1753. He had first a pension of one hundred rix-dollars, and was dispensed with playing in the orchestra. After the death of the chamber-musician Hartmann, his pension was increased to twenty dollars, and the title of professor was given to him. From that time, he played only solos at concerts, and instructed the pupils, who from time to time were appointed to the royal chapel. Traeg mentions a "*Rondo pour le Clav.*" in manuscript, written by this musician.

LE MAIRE. This French musician was singing-master in Paris in the year 1660, and contributed much to the propagation and general adoption of the seventh note of the octave (*si.*) He seems also to have been a vocal composer, as will appear from the following of his printed works: "*Les quatre Saisons ou Cantates, Lib.* 1," Paris. "1, 2, 3, 4, 5, 6 *Recueil d'Airs à chanter*," Paris. In the year 1798, there was also a Le Maire, a violinist in the orchestra of the grand opera at Paris.

LEMIERE, (FREDERIC A.) a director of the conservatory of music in Paris, since 1795, was a pupil of Berton. He brought out at the Théâtre des Amis des Arts, "*Les deux Orphelins*," "*Les deux Crispins*," with the poetry, "*La Paix et l'Amour.*" All three printed in Paris in 1798. "*La Reprise de Toulon.*" The overture of which, *à grand orch.*, was printed at Paris in 1797. "*Andros et Almone*," 1794, and "*Le Tombeau de Mirabeau.*" Most of the above little pieces were successful. He also published "*Sept Romanc. avec Acc. de Clav.*," Op. 14, and "*Deuxième Duo Conc. pour Harp et Piano*," Paris, 1803.

LEMLIN, (LAURENTINUS) a contrapuntist about the middle of the sixteenth century. Of his works are still to be found some melodies in a collection of songs for four voices made in 1548, and yet preserved in the Zwickau library.

LEMOYNE or MOINE, (JEAN-BAPTISTE) a French musician, was born at Eymet in 1751. In his youth, he went to Germany, and studied composition under the celebrated masters, Graun and Kirnberger. Whilst at Berlin, he composed a storm chorus for an old opera, "*Toinon and Toinette*," which had the greatest success, so much so, that the prince royal of Prussia gave him, as a reward for its composition, a superb gold snuffbox filled with ducats. He was then nominated director of the music at the theatre of this prince, and had the honour of giving several lessons to Frederick the Great, by whom he was much esteemed. After this he produced, at Warsaw, "*Le Banquet de Colette*," an opera in one act, in which Madame St. Huberty performed, who afterwards, by Lemoyne's instructions, became a celebrated actress and singer at Paris. On his return to France, he composed for the royal academy of music, "*Electre*," an opera in three acts, 1783; "*Phèdre*," in three acts, 1786; "*Nephté*," in three acts, and "*Les Prétendus*," in two acts, 1789. "*Louis IX.*," in three acts, and "*Les Pommiers et le Moulin*," in one act, 1790. Subsequently to this, he gave, at the same theatre, "*Miltiade à Marathon.*" The above works were all successful, especially "*Phèdre*," "*Nephté*," and "*Les Prétendus.*" Lemoyne was the first composer who had the honour of being called on the stage by the public at the grand opera. This took place on the first representation of his "*Nephté.*" Lemoyne also composed several operas for the Théâtre Feydeau, namely, "*Elfrida*," "*Le petit Batelier*," and "*Le Mensonge officieux.*" He was the only French composer of his time whose works succeeded by the side of those of Gluck, Piccini, Sacchini, &c. He died at Paris in 1796.

LEMOYNE, (G.) son of the preceding, was born at Berlin in 1772. He is an excellent pianist, and has composed much music for his instrument, as also a great number of romances, amongst which is the admired one "*Le Tombeau de Myrthe.*"

LENAIN published at Paris, in 1766, a work entitled "*Des Elémens de Musique.*"

LENCLOS, (DE) chamber-musician to Louis XIV., was a guitarist and theorbist. He died in 1630. He was the father of the celebrated Ninon de Lenclos.

LENTON, (JOHN) one of the band of king William and queen Mary, was a professor of the flute. He composed and published, in conjunction with Mr. Tollit, a work entitled "*A Concert of Music, in three parts.*" Some catches of his composition are printed in the *Pleasant Musical Companion.*

LENTZ, (H. G.) a German composer and professor of the piano-forte, seems to have resided some time in London, between the years 1784 and 1794. He then went to Hamburgh, where he styled himself a member of the society of arts and sciences at Paris, and played two new concertos for the piano-forte, and symphonies, which compositions were distinguished for so much genius, art, and taste, that they obtained the approbation of all connoisseurs. He published various pieces, of which we may mention the following: "*Trois Concertos pour le Clav.*" Nos. 1, 2, 3; "*Neuf Trios pour le Piano, avec V.*" Op. 5; "*Neuf*

Trios pour le Piano, avec V. et B.," Op. 8; "*Neuf Trios pour le Piano, avec V.,*" Op. 9, Paris; the last also at Offenbach, 1793 and 1794; "*Airs variés pour le Clav.,*" No. 70, Paris, 1792; "*Three Trios for Piano-forte,*" London, 1795; "6 *Deutsche lieder,*" Hamburgh, 1796; "*Preludes for the Piano-forte,*" London, about 1794; "*Air varié, 'O ma tendre Musette,' pour Piano-forte,*" Leipsic.

LENZI, (CARLO) formerly *chef-d'orchestre* at Bergamo. It is said that he obtained no small degree of fame as an artist in Italy. He retired, probably on account of his old age, in 1802.

LEO, (LEONARDO) born at Naples in 1694, was, after Durante, one of the most laborious, brilliant, and sublime composers of Italy. Like Durante, a pupil of Alessandro Scarlatti, he did not adopt all the severity of the style of the latter in the opera, nor of the former in church music; he preserved all their dignity, which he blended with pathos, his peculiar excellence. Flexibility was the source of the talent of this composer; he adapted his style with equal success to the serious and to the comic opera. He was alike brilliant in each, and his first opera, "*Cioè,*" in the latter species, was received by the Neapolitans with such applause, that it was represented in several of the other Italian theatres. The subject of this piece, is a man who has the habit of adding "*that is to say,*" to every thing he says, and who, in endeavouring to be explicit, is only the more obscure. His serious operas were approved as much as the "*Cioè,*" for their expression, grace, truth, and melody.

Emulous of Vinci and Porpora in dramatic composition, Leo was equally desirous of rivalling Durante in sacred music, and as in the one he had been by turns pathetic and gay, scientific and natural, so in the other he was imposing and elevated, grand, and at times sublime. Amongst his compositions for the church, his "*Miserere*" is particularly celebrated for its profound knowledge of counterpoint, its grandeur and purity of style, and its natural and ingenious employment of modulation and imitation; it has even been judged equal to that of Jomelli. Leo invented that species of air called, by the Italians, aria d'ostinazione, or obligato airs; his compositions in this style are highly classical, particularly that beginning "*Ombra diletta e cara,*" which is yet sung throughout Italy.

Leo was the founder of a school of singing in Naples, which tended to increase the fame of his country as a nursery for those celebrated singers, which have filled the Italian theatres of the different European courts. The solfeggi he composed for his scholars are still eagerly sought and studied. Leo was in every respect eminently serviceable to the progress of his art. That which Alessandro Scarlatti began, he continued; that which Porpora and Sarra had only indicated, he completed. By his assistance, melody was greatly released from those elements which destroyed its power; it was purified on leaving his hand; without any injury to expression, he gave it its delightful alliance with grace and truth; his style was always elevated without affectation, expressive without extravagance, and grand without inflation. Leo died at Naples in 1745, aged fifty-one.

The following list comprises his principal works: Sacred music: "*Santa Elena,*" oratorio; "*La Morte d'Abele,*" oratorio; "*Ave Maria stella,*" "*Miserere alla Capella,*" for eight voices; "*Heu nos miseros, Motetta alla Capella à 5 voci,*" "*Missa à 2 Sopr., A., T., e B.*" "3 *Misse à 5 voci,*" "3 *Dixit,*" "*Te Deum à 4 voci,*" "*Credo à 4 voci,*" "*Magnificat à 5 voci,*" "*Magnificat à 4 voc. con. 2 V. e B.*" "*Cantata per il glorioso S. Vincenso Ferreri, ossia Motetto à 5 voc. con Strom.*" "*Cantata per il Miracolo del glorioso S. Gennaro à 5 voc. e grande orch.,*" "*Motetta Jam surrexit dies gloriosa, à 5 voc.,*" "*Miserere mei à 4 voc. soli col Basso.*" Operas: "*Caio Gracco,*" 1720; "*Tamerlano,*" 1722; "*Timocrate,*" 1723; "*Catone in Utica,*" 1726; "*Argone,*" 1728; "*La Clemenza di Tito,*" 1735; "*Siface,*" 1737; "*Ciro riconosciuto,*" 1739; "*Achille in Siria,*" 1740; "*Vologeso,*" 1744; "*So-*

fonisba," 1718; this, according to Dr. Burney, was Leo's first opera. "*Artaserse;*" Dr. Burney could only find in Italy one air from this opera. "*Arianne e Teseo,*" "*Olimpiade,*" "*Demofoonte,*" "*Andromacha,*" "*Le Noze di Psiche con Amore,*" "*Festo Teatrale,*" 1739; "*La Zingarella,*" intermezzo, 1731; and "*Il Cioè,*" opera buffa. Other vocal works: "*Serenata per Spagna, 2 parte,*" and "*Componimento pastorale, 2 parte.*"

LEONACCINI, born at Modena, was reckoned by Piccini among the principal Italian masters in music. He flourished from the year 1600 till 1650.

LEONARDI, (Giovanni) a composer in the beginning of the sixteenth century, some of whose works are yet to be found in a collection of songs for four voices, printed in 1548. A copy of this work may be seen in the Zwickau library.

LEONE, (Erasio) a Carmelite monk, probably at Turin, published "*The Lamentations of Jeremiah set to Music,*" Turin, 1798.

LEONETTI, (Giov. Battista) an Italian composer of the last century, published "*Litanie a 4, 5, 6, 7, et 8 voci.*"

LEONI, (Leo) chapel-master of the cathedral at Vienna, published "*Salmi à 8 voci,*" Venice, 1623, also some works of motets and other music, early in the seventeenth century.

LEONI, a Jew, was considered, in 1777, as one of the best singers in England. He was engaged both at concerts and at the opera. In 1778, he went to Dublin. Before this period he had sung at synagogues in London, where people of the first rank went to hear him. The Jews, however, afterwards dismissed him from their church service, because he had sung in the *Messiah* of Handel, and at the theatres. The Jews of Berlin did not evince the same intolerance in 1786, when thirteen persons of their persuasion sang in the *Messiah,* at the church of St. Nicholas in that town.

LEOPOLD, (Geo. Aug. Julius) born at Leimbach in 1755, published "*Gedanken und Conjecturen zur Geschichte der Musik,*" Stendal, 1780. This work is easily discovered to be a youthful attempt.

LEPIN. Under this name was published in Paris, in 1794, "*Concerto pour le Clav. avec deux V., A., et B.;*" also "*Acys et Galathée,*" an operetta by the same composer, was represented in 1787.

L'EPINE. See Epine.

LEPRINCE, a French violinist, died in 1781. On his voyage from Holland to St. Petersburg, the vessel he was in was taken by an English privateer, when he continued to play so cheerfully on his violin, that the English made him play to their dancing, and gave him back all his property.

LEROI, a composer at Paris, published there, previously to the year 1798, four works of sonatas for the piano-forte.

LEROY, (Adrien) an excellent lutist, was the first establisher of musical printing in France, and published, in 1583, a treatise on music.

LESCOT, singer at the Théâtre Italien in Paris, in 1788, is the composer of the printed operetta "*La Négresse,*" 1789.

LESGU, a French composer, lived in the year 1678.

LESSEL, (V. F.) a musician at Vienna, published there "*Ariette pour le Clav. avec Var.*" 1797.

LESSING, (Gotthold Ephraim) counsellor at Brunswick-Wolfenbuttel, and librarian, was born at Pasewalk, in Pomerania, in 1729. Though he never understood the science of music, he, by his genius and learning, acquired such deep insight into what is really beautiful, that, even to professional musicians, he could give hints and excellent rules for the use and application of their art. The proofs of this are to be found in the following of his writings: "*Ueber die Regeln der Wissenschaften zum Vergnügen besonders der Poesie und Musik;*" this is a small instructive poem, Berlin, 1753-1756. "*Ueber die Musikalischen Zwischenspiele bey Schauspielen,*" 1767; this is in his "*Hamb. Dramaturgie,*" 1769. "*Scriptores rerum, Brunsvicensium,*" Hanover, 1770, three

volumes folio. This is an historical work. He died in 1781.

LESUEUR, (Jean François) chevalier of the legion of honour, and conductor of the emperor Napoleon's chamber music, was born about the year 1766. He first studied music at Amiens, where he was educated. He was appointed in early life chapel-master of several cathedrals, among others of Notre Dame at Paris, for which he composed many oratorios, masses, and motets. The extraordinary success of these pieces at Notre Dame, the chapel royal, and the *concerts spirituel*, and the favourable critiques on them, written in the journals by such men as Sacchini, Piccini, Phillidor, and Grétry, placed Lesueur, during the space of thirty years, in the very first rank of the church composers of Europe. As early as the year 1785, before Lesueur was twenty years of age, Sacchini said of him, "*Je ne connais en Italie que deux maîtres de chapelle capables de l'égaler.*" "I know only two chapel-masters in Italy who can equal him." Lesueur not only wrote for the church, but he also composed five operas, which are considered in the highest order of dramatic compositions. His first opera was "*La Caverne,*" in three acts, represented at the Théâtre Feydeau, in 1793. The second, "*Paul et Virginie,*" in three acts, also performed at the Feydeau, in 1794. The hymn to the sun in this piece was greatly admired, and has frequently been sung at concerts. Third, "*Télémaque,*" in three acts, Théâtre Feydeau, in 1796. Fourth, "*Les Bardes,*" five acts, performed at the royal academy of music, in 1804. French critics have agreed, in speaking of this opera, that the sublime is the true characteristic of Lesueur's music. He always writes with simplicity, but still forms his taste on the antique. In his opera of "*Les Bardes,*" he had proposed to himself to renew the impressions which many of the audience must have felt on reading the works of Ossian, and, in fact, the extraordinary character of his melodies produced the effect he expected. He has borrowed many of the musical ideas from his sacred compositions. There are two choruses of bards in it, of very different character, and in two different scenes; these in a third scene he joins together in one piece, so as to form some highly wrought and striking contrasts. Fifth, "*La Mort d'Adam,*" in three acts. This was first represented at the royal academy of music in 1809. The character of the music is said, by the editor of the French dictionary of musicians, to be truly biblical, simple, and sublime. The emperor Napoleon appointed Lesueur his chapel-master, on the return of Paisiello to Italy, accompanying the order of appointment with a gold snuff-box, inscribed "*L'Empereur des Français à l'Auteur des Bardes.*" In 1787, Lesueur published a volume in 8vo., entitled "*Exposé détaillé d'une Musique, une, imitative, et particulière à chaque solennité.*" Among his other works, we should also name, "*Lettre en réponse à Guillard sur l'Opéra de la Mort d'Adam, dont le tour de mise arrive pour la troisième fois au Théâtre des Arts, et sur plusieurs points d'utilité relatifs aux Arts et aux Lettres,*" 1802. The subject of this pamphlet is the differences which had arisen between Lesueur and the then director, or rather despot, of the Paris conservatory, Sarette. In this controversy, another work appeared, entitled "*Mémoire pour J. F. Lesueur, contenant quelques vues d'améliorations et d'affermissement dont le Conservatoire paraît susceptible, par C. P. Ducancel, défenseur officieux et ami de Lesueur,*" 1803. In consequence of this last pamphlet, Napoleon interfered, and Sarette was deprived of his situation in the conservatory, whilst Lesueur obtained much favour and reappointment to his situation in the national institute, of which he had been before deprived. It was about this period that he was appointed chapel-master to the emperor, as before stated.

LETENDART, (N.) a pianist, born at Paris in 1770, was considered in France as the best pupil of Balbatre. He has composed some music for his instrument.

LETTERIO, (Marino) an instrumentalist, probably from Italy, acquired noto-

riety some time since in Paris, by his "*Six Duos faciles et progress. pour deux Hautbois,*" Op. 2, Paris, 1801.

LEUTHARD, (JOHANN DANIEL) chamberlain to the crown prince of Rudolstadt, born at Kerlsberg, near Rudolstadt, in 1706, was taught the piano-forte by the celebrated Vogler, and, in 1727, the violin by chapel-master Graff. After this he entered, in 1730, as musician in the service of the duke of Weimar. Here he composed several instrumental works for the court band, till, at length, he obtained the abovementioned situation at Rudolstadt in 1735. The following of his works have been printed, "6 *Klaviersonaten,*" Op. 1; "6 *Arien und* 6 *Menuetten fürs klavier.*"

LEVASSEUR, (PIERRE FRANÇOIS) called Levasseur the elder, was born at Abbeville in 1753. He was a celebrated violoncellist, and, at the beginning of the present century, was still a performer in the orchestra of the grand opera at Paris.

LEVASSEUR, (JEAN HENRI) called Levasseur the younger, was chamber-musician to Napoleon, and first violoncellist at the grand opera. He is still professor of his instrument at the conservatory in Paris, and has composed much music for the violoncello and piano-forte.

L'EVEQUE, (JOHANN WILHELM) royal chapel-master at Hanover, was born at Cologne in 1759. He left his native town when he was only three years old, and was taken by his parents to Paris, where he was intended for the learned profession, in order to obtain afterwards the prebendary stall of his uncle, who lived there. At Paris he first learnt to play the violin for his amusement. But the great progress he made so increased his passion for music, that at last he resolved to devote himself entirely to this science, and quitted his father's house in consequence. His first engagement was with the reigning prince of Nassau-Weilburg. This prince, however, was soon obliged, in consequence of the French revolution, to dismiss the music in his chapel, when L'Eveque went to Switzerland, where he remained two years. Afterwards, he travelled through Austria and Hungary, and returned from thence to Passau, where the reigning bishop appointed him his chapel-master. After having filled this station for three years, the situation of chapel-master in Hanover was offered him, which he accepted immediately, and still remained there in 1801. His compositions consist of solos, duets, trios, concertos, and quartets, for the violin, &c. They are much admired; few of them, however, have been published.

LEVERIDGE (RICHARD) was a bass singer at the theatre in Lincoln's-inn fields, where he made himself useful in performing such characters as *Pluto, Faustus,* and *Merlin,* in the pantomimical exhibitions contrived by Mr. Rich. He had a taste both for poetical and musical composition. The first appears from several jovial songs written by him, and adapted to well-known airs, the latter by the songs in the play of "*The Indian Princess,*" altered by Motteaux, which have considerable merit, and some others. His singing consisted chiefly in strength and compass of voice, without much grace or elegance. In 1730, he thought his voice so good, that he offered, for a wager of a hundred guineas, to sing a bass song with any man in England.

About the year 1726, he opened a coffee-house in Tavistock-street, Covent-garden, and published a collection of his songs in two pocket volumes, neatly engraved. In Rowe's edition of Shakspeare, the music of the second act of *Macbeth* is said to have been set by Leveridge; but whether the editor has not mistaken the music of Matthew Lock for his, may deserve inquiry. His manners were coarse, but the humour of his songs and conversation obtained for him a welcome at all clubs and assemblies, where the avowed purpose of meeting was an oblivion of care; and being ever ready to aid in the promotion of social mirth, he acquired many friends, from whose bounty he derived all the comforts that, in extreme old age, he was capable of enjoying. A physician in the city procured from a number of persons an annual con-

tribution, which Leveridge continued to receive until the time of his death. This took place about the year 1758, at the age of nearly ninety years.

LEVESQUE, a musician in Paris about 1790, published, conjointly with Bech, "*Solfèges d'Italie, avec la Basse chiffrée par Leo, Durante, Scarlatti, Hasse, Porpora, &c.*" Paris.

LEVETT, an English composer, published the following works: "*Introductory Lessons on Singing, particularly Psalmody, to which are annexed several Psalm Tunes, in four Parts, proper for practice,*" "*New Year's Anthem,*" "*Hymn for Easter Day,*" "*Hymn for Christmas Day,*" and "*Hymn for Whitsunday.*" (Preston's Cat. 1797.)

LEVI, (Steffano) formerly organist in the church of St. Blasius, at Codogno, in the Milanese, published "*Salmi,*" Milano, 1647.

LEVIS, (Antonio) an artist, placed among the composers of the first rank in the "*Indice de Spettac.,*" 1791. He was, in 1788, at Novi, in Italy, and the following of his compositions had then been produced on the stage, "*La Contadina in Corte,*" opera buffa, and "*Isabella e Rodrigo,*" opera buffa, 1788.

L'HOYER, (A.) formerly a member of the French company of performers to prince Henry at Rheinsberg, and afterwards, from the year 1800, a guitarist in Hamburgh, published there "*Six Adagios pour la Guitare, avec Acc. d'un Violon obligé,*" 1797; "*Grande Sonate pour la Guitare,*" 1799; "*Six Romances pour la Guitare,*" Op. 14, 1799.

LIBERATI, (Antimo) during his youth, was a singer of the imperial chapel of Ferdinand III., and afterwards in the pontifical chapel. When arrived at manhood, he was appointed chapel-master and organist of the church Della Santissima Trinità de Pellegrini, and also chapel-master and organist of the church Di Santi Maria dell' Anima della Natione Tentonica at Rome. During the time he held the latter situation, the place of chapel-master of the metropolitical church of Milan became vacant, and Liberati was requested to give his opinion of the respective merits of five persons, who were candidates for it. In consequence of this request, he wrote a letter, dated the 15th of October, 1684, which he afterwards published under the title of "*Lettera scritta dal Sig. Antimo Liberati, in Riposta ad una del Sig. Ovido Persagi.*" In this, he discusses the merits of the compositions presented by the candidates in evidence of their abilities, and then traces the rise and progress of music, from the time of Pythagoras downwards, and gives his opinion respecting most of the eminent musicians who had lived both before and during his own time. This letter contains many curious particulars of musical history, but is written in such a vein of general panegyric, that it is much more likely to produce scepticism than conviction in the minds of modern readers.

LIBLER, (Johann.) Under this name there were published in Hamburgh, about 1796, "*Two Songs for the Piano-forte,*" No. 12, third collection.

LICHNOWSKY, (Count) an amateur at Vienna, printed there, in 1798, "*Sept Variations pour le Piano-forte sur l'Air 'Nel cor piu non, &c.'*" In the year 1796, there was a prince of this name in Vienna, who was considered one of the first pianists of that city.

LICHTENSTEIN, (Baron von) of Lahm and Heiligersdorf, formerly intendant of the court theatre, and chamberlain to the prince of Dessau, obtained a high rank among German amateurs, both as a dramatic poet, composer, and singer. When a student in the university of Gottingen, he first appeared as a performer on the violin, in Forkel's concerts which were held there. After this time, he became page to the elector of Hanover, in which capacity he wrote the words of the following operas, in 1795, at Bamberg, composing the music for them, and appearing on the stage in the principal characters. About 1798, he entered upon his first-named situation at Dessau, where he not only immediately enriched the orchestra with several able artists for almost every different instrument, but invited also a select number of the best

vocal performers in Germany, of both sexes. In the mean time he had composed the opera "*Bathmendi*," for the opening of the theatre on the 26th December, 1798. In his following opera "*Der Steinernen Braut*," i. e. "The Stone Bride," he and his wife performed the two principal characters, with universal approbation. By his great activity, Von Lichtenstein at length brought to such perfection the *personale* of the Dessau theatre, and the singing even of the most difficult and intricate finales of grand operas, that the musical public of Leipsic were not a little surprised, when he brought his company to their town in the beginning of the year 1800. Notwithstanding this success, however, he resigned his situation in August of the same year, and after having, for the first time in Leipsic, introduced his own compositions, in the musical pieces "*Mitgefühl*," and the operetta "*Ende gut alles gut*," i. e. "All's well that ends well," he went to Vienna, where the baron Von Braun gave him the direction of the court theatre and its orchestra, reserving only the financial part of the concern to himself. In 1802, Von Leichtenstein was still in this capacity at Vienna. His most known works are, "*Knall und Fall*," i. e. "Crash and Fall," an operetta in two acts, poetry and music, Bamberg, 1795. This was first performed privately for the nobility, and afterwards publicly for the benefit of the hospital for sick servants. "*Bathmendi*," an opera, 1798. This opera was in the following year entirely re-written, not only all the words, but also the subject and contents being entirely changed, and absolutely nothing but the name left. It gained greatly in interest by the change. "*Die Steinernen Braut*," Dessau, 1799; "*Mitgefühl*," a musical piece, the words of the songs by favourite poets, Dessau, 1800; and "*Ende gut alles gut*," an operetta, Dessau, 1800.

LICHTENTHAL, (Peter) probably a physician at Vienna, published "*Der Musikalische urzt oder Ubhandlung von dem Einflusse der Musik auf den Körper, &c.*" Vienna, 1807.

LICINO, (Agostino) an Italian contrapuntist of the sixteenth century, of whose works the following are still preserved in the elector's library at Munich, "*Duo Crovatici, Libri 2*," Venet. 1545 and 1546.

LICKL, (F. George) a musician at Vienna, has composed much music, among which the following may be named. "*Der Zauberfiel*," i. e. "The Magical Arrow," an operetta for the Schikaneder theatre at Vienna, 1792. This has been repeatedly represented. "*Trois Quatuors, à 2 V., A., et B.*" Op. 1, Offenbach, 1797; "*Trois Sonat. pour le Clav. avec V. et Vc.*" Nos. 1, 2, 3; "*Six Var. pour le Clav. sur Gotterhalte Franz, &c.*" Vienna, 1798; "*Cassatio pour Oboa, Clarinetto, Fag., e Corno*," Vienna; "12 *Var. p. il cemb. sopra Mein Steffel ist ja ein*," Vienna; "*Trois Quat. pour Fl., V., A., et Vc.*," Op. 5, Vienna, 1798; "9 *Var. p. il cemb.*" Vienna; "*Trois Sonates pour le Piano-forte*," Vienna, 1799; "*Trois Duos pour 2 Fl.*" No. 4, Vienna, 1799; "3 *Terzetti à Clar., Corn., e Fag.* 1 *Mst. bey Traeg*," and "*Trois Trios pour V., A., et B.*" Op. 17, Augsburg, 1800.

LIDL, (Anton.) Dr. Burney states him to have been an able and tasteful viol da gambist. He also made many improvements on an instrument called the baritono, which was invented about the year 1700, and much resembled the viol da gamba. Lidl was a native of Vienna. He was still living in 1700, according to Choron. Dr. Burney however, states, that he died before the year 1789.

LIEBERT, chapel-master to the prince of Thurn and Taxis, at Regensburg, in 1796, was a pupil of the able Riepel. He was also a good composer.

LIEBESKIND, (Georg Gotthelf) a celebrated flutist, in the service of the margrave of Anspach, was born in 1732. He was the favourite pupil of Quartz.

LIEBESKIND, (Johann Heinrick) probably a son of the late celebrated flutist at Anspach, lived, in 1807, at Bamberg, being a doctor of laws and chief-justice to the king of Bavaria. He is one of those amateurs, says Gerber, of whom it is to be

wished there were many in our science, who not only seek for entertainment in music, because it gratifies their senses, but because they can employ their abilities for the benefit of the science. He is equally familiar with musical literature, and with the nature and powers of the flute. Of this he gave a convincing proof in 1807 and 1808, in the *Leipsic Mus. Zeit.*, in which he published a learned, ingenious, and instructive treatise on the notes of the flute, under the title of "*Bruchstucke aus einem noch ungedruckten philosophisch-praktischen Versuche uber die Natur und das Tonspiel der deutschen Flote.*" He was probably the son of the preceding.

LIEBICH, (Gotfried Siegmund) chapel-master and private secretary to the count of Reuss-Planischen, was born at Frankenberg, in Meissen, in 1672. He received a good foundation in musical education from his father, who was a singer in the same chapel, and went afterwards to the school at Bautzen, and from thence to Jena, to study medicine. Here, however, he did not remain more than a year, when he proceeded to Dresden, where he devoted himself entirely to music, in which profession his beautiful tenor voice afforded him a great advantage. About the year 1695, he obtained the office of notary in Schlaitz, in Voigtland, and afterwards the chapel-master's situation above-mentioned, in which he died in 1727. Among various other works, there are manuscripts of his entitled "*Einen Jahrgang über die Evangelien, für* 1 *Singstimme,* 2 *Violinen,* 2 *V., et B.,*" and "*Einen dergleichen Jahrgang, für* 4 *Singstimmen mit verschiedenen Instrumenten.*"

LIGNE (Prinz Karl de) published at Vienna, of his own composition, "*Recueil* 1, 2, 3, *de Six Airs François pour le Clavecin,*" Vienna, 1791.

LIGOU, (Pierre) an abbé, born at Avignon in 1749, was appointed to the organist's situation at Alais, in 1769. He composed several operettas, also some church music, which had much success.

LILIEN, (Baronesse Antoinette de) an amateur at Vienna, whose compositions are praised for their powerful style. She published, in 1799, "*Huit Variations pour le Piano-forte sur le Thème du Trio 'Pria ch' io l'impegno,*" Vienna; "*Sept Variations sur un Thème dans le Ballet d'Alcine,*" Op. 2, Vienna; and "*Neuf Variations pour le Piano-forte,*" Vienna.

LILIEN, (Baronesse Josephine de) probably sister to the preceding, has published "*Dix Variations pour le Clav. sur une Romance,*" Vienna, 1800, and "*Dix Variations pour le Clav. sur l'Air La Nachelina,*" Op. 2, Vienna, 1800.

LINC or LINK, (Wenzel) a cooperator with Luther in the Reformation, was born at Colditz, in the year 1483. He was first a monk of the order of St. Augustine, in the convent at Meisnisch, near Waldheim, became in his twenty-eighth year a preacher, and lastly, in consequence of his thorough acquaintance with the holy Scriptures, professor, in 1512. From thence he was, in 1518, appointed first as friar, and afterwards, in 1525, as first Lutheran minister, in the hospital at Waldheim, where he died in 1547. Among his numerous writings is to be mentioned, "*Die letzten* 3 *Psalmen von Orgeln, Pauken, Glocken und dergleichen ausserlichen Gottesdienst, ob und wie Gott darinnen gelobet wird, verteutscht durch W. Link, zu Altenburgk,*" Zwickau, 1523.

LINDLEY, (Robert) born at Rotheram, in Yorkshire, in the year 1777, was from early infancy extremely fond of music, so that even at the age of four years his father could not please him so much as by playing to him on the violoncello. Shortly afterwards, his father, who was an amateur performer, commenced teaching his son the violin, and as soon as he attained the age of nine, also the violoncello, which instruction he continued for the space of seven years, when the celebrated Cervetto heard the youth play, and undertook in the most friendly manner, and gratuitously, to give him lessons. A short time after his arrival in the south of England, he was engaged at the Brighton theatre, when his present majesty, then prince of Wales, honoured him with

his commands to perform at the pavilion, and expressed himself highly gratified with his playing. In 1794, he succeeded Sperati as first violoncello at the King's theatre, which situation he has ever since held. We need hardly add, that Lindley is almost universally considered as second to no violoncellist in Europe. He has composed several concertos and other works for his instrument.

LINDLEY, (WILLIAM) son of the preceding, was born in the year 1802, and commenced the study of music under the instruction of his father, and first performed on the violoncello in public, at the age of fifteen, on which occasion he was presented with very flattering testimonials from sir George Smart and other professors. The performance was at the King's theatre, for the benefit of the Musical Fund, in the year 1817, since which time W. Lindley has regularly played at the Philharmonic, Ancient, and other concerts, and been engaged in the orchestra of the King's theatre since the year 1819.

LINDNER, (FRIEDRICH) singer at Nuremburg, was born in Silesia, and was entered in his youth as chorister in the chapel of the elector Augustus, at Dresden. He was educated at the expense of the elector, and first went to school in Dresden, and afterwards to the university at Leipsic; on leaving which, he entered the service of count George Frederick, at Anspach, in whose employ he remained ten years, when he received, in 1574, his appointment at Nuremburg. He published several of his own compositions, as appears from the following list: "*Cantiones Sacræ*," Nuremburg, 1583; "2 *Pars Cantionum Sacrarum*," Nuremburg, 1588; "*Missæ*, 5 *vocum*," Nuremburg, 1591; also works of various other composers, under the title, "*Gemma Musicalis*," vol. i. Nuremburg, 1588. This work contains sixty-four Italian madrigals, by the following among other composers, Lelio Bartani, Iona de Macque, Jaches Werth, Joan. Mar. Nanino, Joan. Baptist Moscog, Franc. Soriano, Annibal Zoilo, Ginnetto da Palestrina, Alfonso Ferabosco, Cipriano de Rore, Baldassaro Donato, and Huberto Waelrent. "*Gemma Musicalis*," vol. ii. 1589. "*Gemma Musicalis*," vol. iii. 1590. He has also published "*Corollarium Cantionum Sacrar.* 5, 6, 7, 8, *et plurium voc. de festis præcipuis anni, quarum antea a præstantissimis nostræ ætatis musicis Italia separatim editæ sunt, quædam vero nuperrime concinnatæ nec usquam typis excusæ at nunc in unum quasi corpus reductæ studio et opera Friderici Lindneri*," Norimbergæ, 1590. The works of the following composers are to be found in this last-mentioned volume, Marcus Anton Ingignerius, Bernard Klingenstein, Jacob Corsini, Jacobus Florus, Orlandus de Lasso, Annibal Stabilis, Ant. Scandelli, Oratius Columbanus, Julianus Cartarius. "*Corollarium, &c.*" being the same work continued. This contains fifty-six Latin songs, amongst which are to be found some by the following contrapuntists, Constantius Porta, Don Ferdinand de las Infantas, Vecentius Rufus, Nicolaus Parma, Jul. Cæs. Gabutius, Jacobus Ant. Cardilli, and Felix Anerius.

LING, (W.) a musician in London, about the year 1790, published "*Three Sonatas for the Piano-forte, with a Flute Obligato to one and two, with a Violin Accompaniment*," Op. 1, London; "*Duets for the German Flute*," Op. 2, London; "*The Rising of the Lark, with Variations for the Piano-forte*," London; "*Grand March*," inscribed to the gentlemen of the London royal association, London. (Broderip and Rolfe's Cat.)

LINGKE, (GEORG FRIEDERICH) counsellor of the mines to the king of Poland and elector of Saxony, published at Leipsic, in 1779, "*Kurze Musiklehre, &c.*"

LINIKE, (JOH. G.) a composer of vocal music, violinist, and excellent *chef-d'orchestre*, learnt the art of composition of the celebrated Johann Theil, of Berlin, and became afterwards a member of the chapel royal in that city, and chamber-musician, where, on the occasion of a public funeral, he was first obliged to take the place of the *maître de' chapelle*, who happened to be absent. In the year 1713, he was called to

the court of Weissenfels, in the capacity of chapel-master, from whence he came to England, after having obtained leave from the duke. In this country he remained three years, and went afterwards to Hamburgh, as *chef-d'orchestre* in the opera there. He wrote in that town, small pieces for the theatre and several concertos. We can mention the following of his compositions: "*Cantata, Lungi da me pensier, &c. à Sopr., 2 V., Viola, e Cembal.*" Manuscript in Breitkopf's collection. "*Cantata, Ho una pena intorno al Core, à Sopr., 2 V., Viola, e B.*" Manuscript in Breitkopf's collection. "*Cantata, Crudo Amore, à Sopr. e Cemb.*" Manuscript in Breitkopf's collection.

LINLEY, (Thomas) a distinguished vocal composer, received the rudiments of his musical education from Thomas Chillcott, organist to the abbey church at Bath; and it was completed afterwards by the celebrated Venetian, Paradies, a composer, whose twelve admirable sonatas would have alone immortalized him had he written nothing else. Linley was for many years the conductor of the oratorios and concerts, then regularly performed at Bath, and might with great truth be considered as having restored the music of Handel, and the performance of it, to the notice and patronage of the public, as Garrick restored the plays of Shakspeare. Through his taste and ability as a manager, assisted greatly by the exquisite singing of his two eldest daughters, afterwards Mrs. Sheridan and Mrs. Tickell, music was cultivated generally at Bath and its vicinity, and concerts and oratorios were successfully performed, not only there, but in the metropolis, beyond all former precedent since the death of the illustrious Handel himself. As a singing-master and a composer, Linley possessed a taste and style peculiarly his own, but still modelled on the principles of that pure English school, which, however overshadowed at present by the foreign structure that has been opposed to it, can never be totally eclipsed while there are any feelings of nature and good sense remaining among us.

Linley left Bath to reside with his family in London, in consequence of becoming joint patentee with his son-in-law, Mr. Sheridan, of Drury-lane theatre. Here he conducted, for many years, the musical department, and gratified the public, from time to time, with many beautiful operas. "*The Duenna*" had been previously brought out at Covent-garden theatre, and was the joint production of Linley and his eldest son. The operas and musical entertainments which Linley set for Drury-lane were "*The Carnival of Venice,*" "*Selima and the Royal Merchant,*" "*The Camp,*" "*The Spanish Maid.*" "*The Stranger at Home,*" "*Love in the East,*" and many minor pieces. They all, particularly "*The Duenna,*" "*The Carnival of Venice,*" and "*Selima and Azor,*" possess proofs of a rich and cultivated fancy, a sound judgment, and scientific construction. Among those which may be considered the minor pieces, the music in the first act of the pantomime of "*Robinson Crusoe*" must not be passed over in silence; it is strikingly original and characteristic. But one of the most delightful efforts of this charming composer's mind, whilst connected with the theatre, was the harmonies and accompaniments he added to the songs, &c. of "*The Beggar's Opera.*" Instead of the treble only, and a meagre, and sometimes incorrect bass, the piece is now performed with the advantage of a full orchestra, wind instruments being introduced so as to give to many of the airs the most effective variety. It is impossible to listen to the songs of "*O, ponder well,*" "*When my hero in court,*" and the air, "*Would I might be hanged,*" and not be struck with the effect produced by the horns and clarionets, to the pizzicato accompaniment of the stringed instruments. Linley's six elegies were composed at Bath, in the meridian of his life, and it would be difficult to place any compositions of the same description in competition with them, for originality of conception, elegance, and tenderness. The late Dr. Burney the elder, who, in his history of music, has classed our

English masters rather too much in the lump, (indeed he was no very great admirer of his native school) has yet particularly distinguished these, as well as the elegies of the late Mr. Jackson.

Mr. Sheridan's monody on the death of Garrick, was originally recited by Mrs. Yates the actress, at Drury-lane theatre, in the month of March, 1779, parts of it having been previously set to music by Linley, and introduced in songs, duets, and choruses at occasional pauses of the recitation. The style of these, though necessarily funereal, is at the same time tenderly melodious, and pathetic in the highest degree. It is greatly to be regretted that this beautiful composition was never published. The twelve ballads were published not long after the untimely death of his eldest son, and the first sweetly sorrowing strain, "*I sing of the days that are gone,*" decidedly refers to that melancholy event. These ballads are too purely, too entirely English to promise, were they republished, any great attraction at the present time; but it is impossible to name any compositions, on so simple a construction, which unite so much pathos, spirit, and originality. The posthumous works of Linley and T. Linley were presented to the public not many years after the father's death. (See Preston's Cat.) The two volumes contain a rich variety of songs, madrigals, elegies, and cantatas, which are unknown, and consequently neglected, only because English music is no longer fashionable, nor compositions indeed of any kind sought after but Italian, or such as are close imitations of the Italian and German schools. There is, however, one production of the elder Linley in this work, which no variation of taste, and no lapse of time, will ever consign to oblivion. This is his madrigal for five voices, to Cowley's beautiful words,

> "Let me, careless and unthoughtful lying,
> Hear the soft winds above me flying."

The upper part is for a soprano voice, and was evidently intended to display, in their fullest perfection, the taste and feeling of Mrs. Sheridan. There is nothing superior, and very few of the old madrigals equal, to this charming specimen of vocal harmony: the almost imperceptible change of the time, which introduces a new subject in the upper part, and which the other voices echo and reply to in accompaniment, is a thought not more strikingly beautiful, than singularly original. This fine madrigal is still performed annually at the Ancient and other concerts, as well as at the catch and glee clubs, and seems to acquire strength by repetition. Linley died at his residence in Southampton-street, Covent-garden, in 1795, and was buried in Wells cathedral, in the same vault with his beloved daughters, Mrs. Sheridan and Mrs. Tickell. A monument was soon after erected to their memory, near the spot, by William Linley, Mr. Linley's youngest son.

LINLEY, (THOMAS) eldest son of the preceding, was a highly gifted man, and an accomplished musician, both practical and theoretical. If he was inferior to his father in the purity and pathos of his melodies, he was perhaps superior to him in his knowledge of orchestral effect, and instrumental compositions generally. He was born at Bath, in the year 1756, and displayed, at a very early age, extraordinary powers on the violin. When he was eight years old only, he performed a concerto on that instrument in public, and at seventeen composed an anthem in full score to the words, "*Let God arise,*" which was sung in Worcester cathedral, at the meeting of the three choirs, on the 8th of September, 1773.

Linley senior soon discovered the extraordinary genius and capacity of his son; and with the view, in consequence, of instructing him for the profession, sent him to London to complete his theoretical knowledge, under the able tuition of Dr. Boyce, thus laying the foundation, on which an elegant structure was afterwards to be built, from the studies of the Italian and German masters. He was accordingly, in due time, sent to Florence, principally to make himself master of his favourite instrument, under the celebrated Nardini. This distinguished instructor, who had been himself a scholar of Tartini's, proud of his pupil, and desirous of his receiving every aid by his associating

with the rising genius of the age, introduced him to the great Mozart, then a youth himself, and a warm friendship immediately commenced between them; so attached indeed was Mozart to the young *Thomasino*, (as young Linley was called) discovering in him, as he did, so much of his own fire and fancy, and so gratefully was that attachment returned, that their separation, when they parted at Florence, was attended with tears on both sides.

On Linley junior's return from the continent, he repaired to Bath, to lead his father's concerts and oratorios, which he did with such precision and animation as astonished and delighted every hearer. In the masterly manner of his performance of the concertos of Handel and Geminiani, no English violin player had ever excelled him, and in the neatness and delicacy of his execution he stood unrivalled. His own solos and concertos, which he occasionally introduced, also gave evident tokens of his continental studies, being full of imagination and spirit, but requiring in almost every bar the touch of the finished master to do justice to their merit. The comic opera of "*The Duenna*" was brought out at Covent-garden theatre in the year 1776, the music to which was composed and selected by Linley senior chiefly, but Thomas contributed some charming pieces; the spirited overture in his composition, and the air in D, of the opening serenade; the following songs: "*Could I each fault remember*," "*Friendship is the bond of reason*," and that very fine one, "*Sharp is the woe*;"* the little duet, "*Turn thee round, I pray thee*," and the trio which concludes the first act. On the revival of "*The Tempest*" at Drury-lane theatre, he introduced the chorus of spirits that raise the storm, one of the most effective, as well as scientific, compositions in this or any other country: the brilliant and highly fanciful airs, "*O bid your faithful Ariel fly*," and "*Ere you can say come and go*," are so completely in character, that they could suit no other being but the "*dainty Ariel*" himself, and are fairly entitled to stand by the side of Purcell and Arne. But the most delightful production of his genius was an "*Ode on the Witches and Fairies of Shakspeare*," written by the late Dr. Laurence. It was performed at Drury-lane theatre in 1776, when he led the band himself, and his two sisters, Mary (afterwards Mrs. Tickell) and Maria, sustained the principal soprano parts, for Mrs. Sheridan never sang in public after her marriage. Neither Purcell nor Mozart ever gave stronger proofs of original genius than could be traced in this charming ode. The rich variety of the contrast in the witch and fairy music, the wild solemnity of the one, and the sportive exuberance of the other, keep the attention alive from the first bar of the overture to the close of the ode: much is it to be deplored, and indeed to be wondered at, that this extraordinary production was not, at the time of its success, given to the public: now, it is too late.

In imitation of his father, T. Linley added parts for wind instruments to the music in "*Macbeth*," Dr. Boyce having previously supplied the other orchestral accompaniments. The wind instruments are made to produce a very fine characteristic effect, but the parts were unfortunately destroyed when Drury-lane theatre was burnt down. Besides the anthem previously mentioned, he some years after composed a sacred oratorio in one act, "*The Song of Moses*," which was also performed at Drury-lane theatre. It is replete with admirable specimens of fugue and choral harmony, occasionally in the style of Handel, but interspersed with much of that grace and variety which he had gleaned from the Italian masters. This fine production is also unpublished. The greatest part of his miscellaneous music, consisting of songs, elegies, and cantatas, will be found in the posthumous works,* published by Preston. Among these, the cantata of "*Daughter of Heaven, fair art thou*," from Ossian, and the beautiful ma-

* Is it not unpardonable in the managers of the theatre to allow of this song (the most spirited in the opera) being invariably omitted?

* Will it be believed that these volumes, so rich in every species of vocal composition, are known by a few only to be in existence?

drigals; "*Hark, the birds,*" and "*Alinda's Form,*" are to be particularly distinguished. He composed these for Mrs. Sheridan, after her marriage.

Melancholy indeed was the untimely fate of this young man. The late duke of Ancaster had patronised him from a child, and after his return from the continent, he used annually, with his sisters, to visit the duke and duchess at Grimsthorpe, in Lincolnshire. On the 7th of August, 1778, and during one of those annual visits, at which time there were several young people besides themselves assembled, it was proposed, either by Thomas himself, or one of his young friends, to have a sail on the canal of the park, in a pleasure-boat belonging to the duke. It does not appear that either the duke or the duchess was aware of the young men's intention, or that Mrs. Sheridan, or her sister, or any of the females of the family, had been invited to be of the party; had it been otherwise, the sad catastrophe which is to be recorded might have been prevented, by the observance of that caution which young men, left by themselves, are too apt to disregard. Possibly, too, the boatmen might not have been with them to direct the management of the sails: however this might have been, the wind, though not very high, came on in occasional gusts, and it was one of these that, in the very middle of the canal, and before there was time to take in the sail, upset the boat. Two, if not three, of the young gentlemen saved themselves by clinging to the keel, Linley, who was an excellent swimmer, making for the shore in order to obtain assistance. It was a vain and fatal experiment! He was encumbered with his clothes and his boots; deceived, too, in the breadth of the canal, the bank of which he had, nevertheless, nearly obtained, when he sank exhausted, to arise, alas! with life, no more, in the sight of his distressed companions!

Over the grief of his parents and his brothers and sisters on this occasion a veil must be drawn, for it cannot be described. The unhappy father's *tearless* anguish, which of all griefs is the most terrible, terminated in a brain fever, from which he slowly recovered indeed, but never again to the enjoyment of his former health and happiness. The sudden and untimely fate of *such* a son, the pride of his life, the companion of his studies and recreations, and the admiration of all who knew him, he never ceased to deplore to the last hour of his existence. His highly accomplished sister, Mrs. Sheridan, wrote some beautiful verses on this sad occasion, and her address to her brother's violin are too well known, for their exquisite pathos and elegance, to require further comment.

Thomas Linley junior died at the age of twenty-two only, deeply regretted by his illustrious patron, in whose ancestorial vault his remains are deposited.

LINLEY, (William) the youngest of Mr. Thomas Linley's children, was sent at an early age to Harrow school, from whence he was removed, to finish his classical education, to St. Paul's, in order that he might reap advantage at the same time from his father's instructions in his favourite art. Mr. Linley's time, as patentee and acting manager of Drury-lane theatre, was, however, too much occupied to allow of his bestowing any regular attention upon the youth, and he was, consequently, placed with the celebrated Abel, under whom he studied counterpoint for some time, receiving occasional lessons from his father in harpsichord playing and singing. It does not appear that Mr. Linley intended his son William for the profession, but he had always expressed his determination, that as many of his numerous family as evinced any musical talent, should receive the benefit of a musical education;* and William had, from a child, been distinguished for the accuracy of his ear, the sweetness of his voice, and the facility with which he remembered and played favourite passages of songs and lessons. But though the young gentleman loved music, and dearly delighted

* Mr. Linley had twelve children, *all* born at Bath. His first child, a son, was christened George Frederick, in honour of Handel, but died an infant.

to ramble over the organ or harpsichord keys, as fancy chose to guide him, he was no great admirer of the plodding part. The crude digest of double counterpoint, canon, and fugue, under a peppery instructor, (for Abel, like most other German masters, was very impatient and not very clear in his explanations) was not so much to his taste as frequenting the Drury-lane orchestra, to hear his father's, Arne's, or Dibdin's charming operas. Mr. Linley saw this, and therefore, whatever might have been his previous intention, he subsequently embraced an opportunity which presented itself of sending William to Gibraltar with the late duke of Kent, who at that time commanded the royal fusileers, and to whom his brother-in-law, Mr. Sheridan, promised to introduce the young man, and obtain for him the distinction of one of his royal highness's aides-de-camp. About the same time, however, a far more eligible appointment was offered to his acceptance by the great statesman Charles Fox; this was a writership to Madras, which William was wise enough to prefer to the aide-de-camp's regimentals, and for Madras he sailed accordingly, in the spring of 1790.

His career in the East India Company's service received a severe check in the year 1795, when ill health, and every tendency to consumption, obliged him to return to England, where he arrived just in time to see his venerable father, and to close his eyes. William resumed his situation at Madras in the year 1800, and during a residence of seven years longer in India, discharged, very satisfactorily, the duties of two situations of equal labour and responsibility; viz. provincial paymaster at Vellore, and that of sub-treasurer at the presidency, Fort St. George. It was while abroad, that his hours of leisure and relaxation were employed in retracing his musical studies under his old master Abel, and perfecting himself in the knowledge of the science. He had given specimens of his taste and fancy during his visit to England in 1795, in the production of two comic operas, namely, "*The Honey Moon*" and "*Pavilion*," besides supplying some exceedingly ingenious and characteristic music to a very popular pantomime, called "*The Magic Fire.*" In all these pieces there were to be discovered marks of genius, but not to be mentioned, in point of scientific construction, to what he afterwards produced. A collection of fairy glees, which were published in 1797, possess imagination indeed, but are very faulty in the vocal arrangement; and there are disallowed intervals in the harmonies evidently the consequence of neglect. In the year 1809, Birchall published a set of William Linley's songs of a very superior order; the melodies are elegant and original, and the accompaniments, though rather exuberant, very ingenious. The last song, "*Ariel's Adieu,*" would be a sparkling gem even among the brilliants in the *witches and fairies* of his incomparable brother. Two sets of canzonets, published at different periods, are composed in a similar style, and it is unquestionably a style of his own; the subjects, if not all striking, are at least new. That these songs and canzonets of William Linley's are not more generally known, can only be attributed to the overwhelming preference that is now given to foreign compositions of every description. But his chief musical undertaking, and, beyond all comparison his best, is "*The Dramatic Songs of Shakspeare,*" published in the year 1816, by Preston, in the Strand. It is a work that, had it made its appearance fifty years ago, would have attracted general admiration; and the songs, so characteristically applicable as they are to the scenes of Shakspeare, would, by Garrick, beyond a doubt, have been introduced, according to the intention of the composer, upon the stage. The title runs thus, "*Shakspeare's Dramatic Songs, in two Volumes, consisting of all the Songs, Duets, Trios, and Choruses in Character, as introduced by him in his various Dramas, the Music partly new and partly selected, with new Symphonies and Accompaniments for the Piano-Forte, from the Works of Purcell, Fielding, Drs. Boyce, Nares, Arne, and Cooke, Messrs. J. Smith, J. S. Smith,*

Thomas Linley, jun., and R. J. S. Stevens. To which are prefixed a General Introduction of the Subject, and explanatory Remarks to each Play."

To this most interesting title, the author adds, in his introduction, that it will be his great endeavour to dramatize, with precision, the music intended by Shakspeare to be introduced in his plays; that is to say, to identify it with the *characters*, taking care that the *songs*, *duets*, or whatever description of piece it may be specified to be by our immortal bard, should be sung as such, and that the music, whether composed or selected for the occasion, should be strictly of the old English school, and as closely characteristic as possible.

W. Linley has attended to this plan most accurately throughout the work; evidently compiling wherever he could consistently therewith, and composing only when it was found necessary; blending, however, in his compositions, science with the liveliest imagination, and adhering, as closely as possible, without absolute plagiarism, to the style of those great masters under whose banner he was sheltering himself.

The songs which he has given to the fools in *King Lear* and *Twelfth Night*, namely, "*Fools had ne'er less grace in a year*," and "*O mistress mine*," are as completely original as they are characteristic: and who that had ever heard "*Orpheus with his lute*," or "*The poor soul sat sighing*," as they are to be found in the second Shakspeare volume, would attempt the resetting of the poetry?

The reader is referred, for a very full and entertaining critique of this ingenious work, to the *European Magazines* of 1816. It is also reviewed and much distinguished in the *Monthly Review* and *Ackerman's Repository*. W. Linley's manuscript music is very various. He has composed, and they have been performed in private, many excellent glees and songs, besides several anthems and church services in the good old style, which have, for many years, been regularly performed at the abbey of his native city, and the chapel there, of which he is a proprietor. He has never published any of his glees or elegies, probably because the only safe way of publishing such music in the present day, that is, by subscription, is not agreeable to his feelings; but it is much to be regretted, for they are full of that spirit, and at the same time elegance, which so peculiarly distinguishes the Linley school.

LINLEY, (Francis) though blind from his birth, became an excellent performer on the organ. Nor were his abilities confined merely to the science of music; he was a charming companion, an acute reasoner, and well acquainted with the works of the most eminent authors, ancient and modern. Having completed his musical studies under Dr. Miller, of Doncaster, he went to London, and was the successful candidate, among seventeen competitors, for the place of organist of Pentonville chapel, Clerkenwell. He was soon after married to a blind lady of large fortune; but having sustained great losses by the treachery of a friend, and being deserted by his wife, he made a voyage to America, where his performance and compositions soon brought him into notice. He returned to England a short time previous to his death, which took place in London in the year 1800.

LINUS. Diodorus Siculus, who is very diffuse in his account of Linus, tells us, from Dionysius of Mitylene the historian, who was contemporary with Cicero, that Linus was the first among the Greeks who invented verse and music, as Cadmus first taught them the use of letters. The same writer likewise attributes to him an account of the exploits of the first Bacchus, and a treatise upon Greek mythology written in Pelasgian characters, which were also those used by Orpheus, and by Pronapides, the preceptor of Homer. Diodorus says that he added the string *lichanos* to the Mercurian lyre, and gives to him the invention of rhythm and melody, which Suidas, who regards him as the most ancient of lyric poets, confirms. He is said by many ancient writers to have had several disciples of great renown, among whom were Hercules, Thamyris, and, according to some, Orpheus.

Hercules, says Diodorus, in learning of Linus to play upon the lyre, being extremely dull and obstinate, provoked his master to strike him, which so enraged the young hero, that, instantly seizing the lyre of the musician, he beat out his brains with his own instrument.

LIONS, (Jean des) a French divine, particularly well acquainted with the religious customs of the middle ages, was born at Pontoise in 1615. He wrote, among other works, "*Critique d'un Docteur de Sorbonne sur les deux Lettres de Messieurs Desfyons et de Bragelonge touchant la Symphonie et les Instruments, qu'on a voulu introduire dans leur Eglise aux Leçons de Ténèbres,*" 1689.

LIPAWSKY, (Joseph) a teacher of the piano-forte and composer, in Vienna, about the year 1796, had made himself known, some years previously, by his compositions, of which we shall mention the following: "*Douze Varias. pour il Cembal, dédiée à S. Mozart,*" Op. 1, Vienna, 1791. "*Neuf Vars. pour le Clav. sur l'Air 'Eine Rose hold und rein,'*" Vienna, 1798. "*Dix Vars. pour le Clav.,*" Vienna, 1799. "3 *Klaviersonaten mit Violin.*" "*Neuf Vars. pour le Clav. sur l'Air 'Die Milch ist gesunder.'*" "*Vars. pour le Clav. sur le Ballet 'La Fille retrouvée,'*" Vienna. "*Six Vär. pour le Clav. sur 'Gott erhalte Franz,'*" Op. 4, Vienna. "*Huit Vars. pour le Clav. sur un Dansé Russe,*" Op. 5, Vienna. "*Douze Vars. pour le Clav. sur Terzetto di Camilla,*" Vienna. "*Neuf Var. sur une Polon. de l'Op. 'Lodoiska,'*" 1802. "*Grande Sonate pour le Clav. avec V.,*" Op. 9. "*Grande Sonate pour le Clav., V., et Vc.,*" Op. 10. "*Eine dergl,*" Op. 11. "*Six Polonoises pour le Clav.,*" Op. 13, 1803. "*Vars. pour le Clav. sur l'Air de Cherubini, 'Guide mes pas,'*" Op. 14. "*Mina, Gedicht mit Klavierbegleit,*" Op. 15. "*Trois Romances ou Andante pour le Clav.,*" Op. 19. "*Onze Vars. pour le Clav. sur l'Air de Dalayrac, 'La Tour de Neustadt,'*" Op. 20, Vienna, 1803. "*Grande Sonate pathétique pour le P. F. composée et dédiée à M. Ant. Salieri,*" Op. 27, Leipsic.

LIPPARINO, (Guilielmo) a monk of the order of St. Augustino, and an industrious composer of sacred music, was born at Bologna. He flourished in the beginning of the seventeenth century, as chapel-master in the cathedral church of Como. He published the following works: "*Madrigali à 5 Voci,*" Venice, 1614. "*Misse à 8 e 9 Voci con Te Deum laudamus à 8 Voci.*" "*Motetti,*" Venice, 1635. "*Salmi à 8 Voci,*" Venice, 1637. "*Concerti e Litanie de B. Virgine à 1, 2, e 3 Voci.*" "*Litanie à 3—8 Voci,*" Venice.

LIPPIUS, (Joannes.) According to Von Blankenburg, in the appendix to Sulzer's *Art Musik*, the "*Themata Musica*" of Lippius, Jena, 1610, are nothing but three musical disputations which he held in Wittenberg, in June and September, 1609, and on the 27th of October, 1610. Lippius was a professor of theology at Strasburg, and died in 1612.

LIROU, (Jean François Espic, Chevalier de) an officer in the French army, was born in 1740. He was an enthusiastic amateur of music and poetry, and produced in 1784, at the royal academy of music, in conjunction with Piccini, the opera of "*Diane et Endymion,*" which was successful. The following year he published, at Paris, his "*Système de l'Harmonie,*" in one volume 8vo., a work which is considered as obscure, but founded on good principles. He died at Paris in 1806.

LIST, a German student in divinity, announced, in 1797, the edition of a choral book for the Lutheran church of Schaumburg, possessing the following advantages: 1. The chords fully written. 2. Interludes. 3. About sixteen new melodies composed by himself. 4. Several corrections of the old melodies. 5. A short introduction to thorough-bass, and a short treatise on choral playing.

LISTE, (Anthony) professor of the piano-forte and composer, born at Hildesheim in 1774, studied at Vienna under Mozart and Albrechtsberger, and was afterwards a teacher of music in the family of the count of Westphalia. He also gave

private instructions in 1804, in Heidelberg, where he made his first *début* as an extraordinary composer for the piano-forte, by his two sonatas for that instrument, to be found in No. 9 of Nageli's, "*Répertoire des Clavécinistes.*" According to the opinion of connoisseurs, his last compositions are excellent, as well in regard to the original and correct arrangement, as to their attractive style.

LISTENIUS, (NICOLAUS) a professor of music in the beginning of the sixteenth century. His small introductory work on music has, in the course of fifty years, gone through seventeen editions, an almost unrivalled number for a musical publication, and a proof of the value which was placed on its merit and utility. Gerber has but little information of the comparative value of the different editions of this work. Notwithstanding the merit of Listenius, the ungrateful indifference of his contemporaries towards him went so far, that all which is at present known about him consists merely in this, that he was a native of Brandenburg, (which he accidentally had mentioned in his dedication to John George, hereditary prince to the elector Joachim II. of Brandenburg.) As soon as his little work issued from the press, the booksellers all considered it as their property, and printed and reprinted the same, as often as it suited their interests, without taking any further notice of the author. They did not even do him the honour, in the later editions of his work, to reprint the well-written preface of Dr. Bugenhagen, which speaks highly of the merits of the author. "But," says Gerber, "why should I feel indignant at the ingratitude of the sixteenth century? Have I not sufficiently experienced the ingratitude of the eighteenth century towards their most useful and talented authors, even in the course of my writing this dictionary? I should advise, therefore, every man of merit, whenever he has an opportunity, to write at least something about himself, and to speak well of himself when necessary, despising the sneers of envy. If they do not thus gain the goodwill and respect of their contemporaries, posterity will at least not deny them that boon." The first edition of Listenius appeared under the following title, "*Rudimenta Musicæ in gratiam studiosæ juventutis diligenter comportata,*" Wittenberg, 1533 and 1537. A new edition followed, with the addition to the title of "*Ab autore denuo recognita, multisque novis regulis et exemplis adducta,*" Wittenberg, 1542, 1544, and 1554. It was also printed in Leipsic, by Michael Blum, 1543, 1546, and 1533, also in Frankfort on the Oder, without date, and in Breslau, 1573, and lastly, at Nuremburg, by Joh. Petreio, in 1540, 1548, 1553, 1557, 1588, and 1600, with the addition "*Ac correctius quam antea edita.*" This last is probably also the last edition, as, in the beginning of the seventeenth century, the subjects which it contained began partly to be useless.

LIVERATI (GIOVANNI) was born in 1772 at Bologna, in the pontifical states. Giuseppe and Ferdinand Tibbaldi, celebrated composers, gave him his first lessons in the rudiments of music: they died when he was about fourteen years of age. He then began and continued, during the space of thirteen years, to be a pupil for the piano, organ, thorough-bass, and composition of the renowned master, Padre S. Mattei, successor to Padre Martini, which latter eminent musician was to have been his master, had he lived.

Finally, he took lessons of singing from Lorenzo Gibelli, justly celebrated for his church music, as his many compositions and beautiful fugues will testify, and who was one of the first masters in the renowned Bolognese school of singing, which has since produced Crescentini, Babbini, Roncaglio, Concialini, and many others. Having perfected himself in that school also, Liverati was able to take the part of first tenor, with the best performers in the music at the Italian churches, as also in concerts and oratorios, both public and private.

His country still remembers with delight, the success he met with in an oratorio by the Padre Mattei, and in another by Gugli-

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elmi, in the parts of *Giovanni* and *Sisaro*. Liverati next refused a pressing invitation to the Venetian theatre from the celebrated Pacchiarotti, who came as far as Bologna to treat with him; he likewise declined several other similar theatrical offers in Italy, and went as first tenor to Barcelona and Madrid, continuing at the same time his studies in composition. Before he quitted Italy, he was elected a member of the Philharmonic academy of Bologna, and of other musical societies. Some psalms were the first of his compositions, and were performed at the Bolognese church of San Francesco, in the year 1789. In 1790, he wrote, at Bologna, his first theatrical piece, "*Il Divertimento in Campagna*," a little opera in one act, which was successfully performed by his scholars. He composed about the same time a mass for two voices, with an organ accompaniment; also "*The Seven Words of Jesus Christ on the Cross*," for three voices, with wind instruments; and, finally, "*A Grand Requiem Mass*."

He next produced three instrumental quartets, by an order of his majesty the king of Prussia, obtained through the interest of our artist's father, Matteo Liverati, a distinguished professor of music at that court, and director of the theatre at Potsdam. In consequence of these productions, Giovanni Liverati was called to the court of Berlin, as successor to Carl Fasch, the celebrated contrapuntist and composer to the above theatre. He arrived in Prussia in 1799, and was soon ordered to compose a grand cantata with choruses, but had not time for the completion of it before the king's death. In 1800, he became composer to the Italian theatre of Prague, where, during the space of three years, he brought out several short pieces, airs, duets, finales, &c. for the stage; also a grand cantata for his highness prince Winski, entitled "*Il Trionfo d'Amore*," and a grand mass by order of the same prince.

In 1804, he went to Trieste, where he produced his first complete opera, "*Il Maestro di Musica*," in two acts. Encouraged by the success of that work, he immediately undertook some others. He had before attempted that style in his "*Maestro Fanatico*," an operetta, performed with great effect in Vienna and Prague. The year after this, he went to Vienna, where he established himself, and remained fourteen years. He was there intimate with the distinguished masters Haydn, Beethoven, Kozeluch, and Salieri, taking their instrumental compositions for his models, particularly those of the last-named composer, to whom he owed much instruction concerning the clear pronunciation of his words in singing.

Liverati has composed the following operas: 1. "*David*," a grand opera, with twelve choruses, in two acts. 2. "*Eneas in Cartagine*," with choruses, in two acts. 3. "*La Prova Generale*," in two acts. 4. "*La Presa d'Egea*," grand opera, twelve choruses, in two acts. These four operas were performed in the imperial and royal palaces. 5. "*Il Serto Disputato*," one act. 6. "*Gonsalvo in Cordova*," grand opera, choruses, in two acts. These two operas ordered by the prince of Lobcowitz. 7. "*Il Tempio dell' Eternità*," twelve choruses, in two acts. 8. "*Il Convito degli Dei*," in two acts. 9. "*Il Trionfo d'Aussonia*," with choruses, in two acts. 10. "*Milliade*," in two acts. 11. "*L'Adorazione dei Pastori e dei Magi al Presepe*," a grand oratorio, with twelve choruses, ordered by her majesty Maria Theresa of Naples, empress of Austria, who herself condescended to sing the part of *Maria*, at its performance before the court. 12. "*Grand Mass*," ordered by his highness prince Esterhazy. Besides No. 25, a cantata of one, two, and three pieces. Music published: Five numbers of "*La Lion d'Orfee*," a periodical work, with airs, duets, sestets, and quartets, vocal, and some instrumental pieces. Two arias in "*Ginevra di Scopia*." "*Three Duets*," dedicated to Count Palffi. "*Three Terzetti*," dedicated to the Countess Warenfeld. "*Three Ariettas*," dedicated to the Princess of Himski. "*Three Ariettas*," dedicated to Count de Fries. Romances Françoises: "*Two Ariettas*," collected from many authors who composed the air "*In quella tomba oscura*." Different

pieces from David, from which signors Mascek and Gelinck took many passages in composing their variations on the piano-forte. Lastly, different pieces from "*La prova generale.*"

In 1814, he came to London as a composer to the King's theatre, in which situation he remained three years, and brought out the following operas: 1. "*I Selvaggi,*" grand opera, with choruses, &c., two acts. 2. "*Il Trionfo di Cesare,*" with choruses, two acts. 3. "*Il Gastone e Bajardo,*" grand opera, with choruses, two acts. 4. "*Gli amanti Fanatici,*" two acts: this opera was not performed. 5. "*Il Trionfo d'Albione,*" twelve choruses, two acts, likewise not performed. The following music has also been published by him in London: "*Three Ariettas,*" dedicated to Mr. Dragonetti, Op. 2, (Lavenu.) "*Duet in Dama Soldata,*" (Lavenu.) "*Cantata on the Death of Princess Charlotte,*" Op. 3, (Goulding.) "*Three small Ariettas,*" dedicated to Miss Culling Smith, (Liverati.) Duetto, "*O lieta cara,*" Op. 5. Air, "*Rendi agli amplessi usati,*" composed for Mrs. Salmon, Op. 5. "*Three Ariettas,*" dedicated to Asioli, Op. 7, (Liverati.) "*Recit. and Duet,*" dedicated to Miss Cox, Op. 8. "*Duet,*" dedicated to Lady Gordon, Op. 9, (Liverati.) "*Tre Notturni e Terzetti,*" dedicated to the Duke of Leeds, Op. 10, (Liverati.) "*Tre Canzonetti,*" dedicated to Mrs. Antrobus, Op. 11, (Liverati.) "*Tre Duetti,*" dedicated to Mrs. Bellochi, Op. 12, (Liverati.) "*Three Ariettas,*" dedicated to Lady Fane, Op. 13, (Liverati.) Terzetto, "*Proteggese,*" Op. 14, (Birchall.) "*Recit. and Air,*" Op. 15, (Birchall.) "*Terzetto in David,*" Op. 16, (Birchall.) Polacca, "*Chi a voi o uomin,*" Op. 17, (Birchall.) Grand duet in an opera (Op. 18) not yet published, (Birchall.) "*First Set Italian Duets,*" Op. 19, (Birchall.) "*Second Set Italian Duets,*" Op. 20, (Birchall.) "*Three Duets,*" dedicated to His Royal Highness Prince of Saxe-Cobourg, Op. 21, (Liverati.) Different passages of the opera "*I Selvaggi.*" Some passages from "*Gastone e Bajardo.*" "*Cantata in two parts,*" performed at the house of his friend signor Boldi. Many other fugitive pieces written for Madame Camporese, Miss Stephens, Miss Paton, and others.

LOCATELLI (PIETRO) was born at Bergamo in 1690. In his infancy he was sent to Rome, where he took lessons on the violin from Corelli. After having travelled much, he settled in Holland, and established a public concert in Amsterdam. He died in 1764. Dr. Burney says, that "Locatelli had more hand, caprice, and fancy than any violinist of his time." He was a voluminous composer of concerti, capricci, sonate, &c., many of which were published at Amsterdam. His Op. 10 of sonatas is considered his masterpiece, and has been greatly admired.

LOCCHINI, chapel-master to the conservatory of the Ospedaletto at Venice, was born at Naples. His opera seria, "*Scipio in Carthago,*" was performed at Padua in 1770.

LOCHNER, (JOACHIM) a composer of the sixteenth century, published "*Magnificats, von 4 Stimmen, über die 8 Kirchentone gerichtet,*" Nuremburg, 1578.

LOCHNER, (CARLO) a violoncellist in the orchestra of Manheim, died in consequence of a spitting of blood, in the year 1795, just as he had begun to make progress in composition. Reichardt, however, says, in his *Almanack,* that he was yet far from perfection. He published, in conjunction with J. A. Andre, "12 *Lieder,*" Offenbach, 1792; also of his own composition, "6 *Lieder, 1ste Samml,*" Manheim, 1793. "6 *Dergleichen, 2te Samml,*" Manheim, 1793. "*Lieder von J. B. Reck, 3te Samml,*" Heilbronn, 1794. "*Zechlied von Reck,*" Heilbronn, 1794. "*Lieder, 4te Samml,*" Manheim, 1795; also "*Orpheus,*" a melodrame.

LOCHON, a French composer of the seventeenth century, born at Tours, published some Latin motets.

LOCHON, (CHARLES) a French violinist at Paris, about the year 1788.

LOCK (MATTHEW) was originally a chorister in the cathedral church of Exeter, and a pupil of Edward Gibbons. Very

early in life he attained a considerable degree of eminence in his profession. He was employed to compose the music for the public entry of king Charles II., and not long afterwards was appointed composer in ordinary to that monarch.

Dramatic music was that in which he chiefly excelled, but there are likewise extant many valuable compositions for the church. Amongst others is a morning service, composed for the chapel royal, in which the prayer after each of the commandments is set in a different way. This was deemed by many persons an inexcusable innovation, and, on the whole, was so much censured, that he was compelled to publish the entire service in score, with a vindication by way of preface.

Lock appears to have been a man of an unpleasant and quarrelsome disposition, and consequently he involved himself in almost continual broils. About the year 1672, he was engaged in a controversy with Thomas Salmon, A. M. of Trinity college, Oxford, on the subject of a book written by him, and entitled "*An Essay to the Advancement of Music, by casting away the Perplexity of different Cliffs, and uniting all sorts of Music into one universal Character.*" Lock could not refrain from attacking this work. Accordingly he published "*Observations upon a late Book, entitled an Essay, &c.*" which lying immoveable upon the booksellers' shelves, he afterwards republished it with a new title. Salmon answered it in "*A Vindication of an Essay to the Advancement of Music from Mr. Lock's Observations.*" The subject matter of this dispute is not of sufficient importance to demand from us any detail of the arguments; suffice it to say, that, under a studied affectation of wit and humour, the pamphlets, on both sides, are replete with the most scurrilous invective and abuse.

The musical world is indebted to Lock for the first rules that were ever published in this kingdom on the subject of thorough-bass. A collection of these were inserted in a book entitled *Melothesia*, which also contains some lessons for the harpsichord and organ, by himself and other masters. It is well known that Lock was the composer of the music to Shakspeare's plays of *Macbeth* and *The Tempest*, as altered by Sir William Davenant, and, in conjunction with Draghi, to Shadwell's opera of *Psyche*. He was also author of a collection of airs, published in 1657, entitled "*A little Consort of Three Parts, for Viols and Violins,*" and of the music to several songs printed in *The Treasury of Music*, *The Theatre of Music*, and other collections. In the latter there is a dialogue by him, "*When death shall part us from these kids,*" which may be ranked among the best vocal compositions of the time. The music in *Macbeth* has lately been rearranged for the voice and piano-forte, and published by Jacobs, organist of the Surrey chapel.

LOCKMANN, (JOHANN) an English poet of the eighteenth century, wrote "*Some Reflections concerning Operas, &c. prefixed to Rodelinda, a Musical Drama,*" 1740. This essay treats of the origin and progress of operas in general.

LODI, (DEMETRIO) a monk, born at Verona, flourished as a composer of church and instrumental music in the beginning of the seventeenth century. Of three of his works for the church, only one is known, entitled "*Canzoni o Sonate Concertate per Chiesa, à 1, 2, e 3 voci.*" Another opera of his sonatas has been printed at Venice, in 1623.

LODI, (GIOV. LUIGI, called STERKEL.) Through one of his works, he became known in Germany, in 1798, as an excellent and original composer for the piano-forte: He seems, however, to have followed sometimes too much the impulse of his enthusiastic feelings, according to the opinion of a reviewer of the *Mus. Zeit.*, 1799, p. 28. His works, of which the successive order is but incorrectly known, were, up to the year 1799, as follows: "*Sonate pour le Clav.,*" Op. 9, Augsburg, 1796. "*Grand Concer. pour le Clav., à 14,*" Op. 10, Augsburg, 1797. "*Capriccio p. il P. F.,*" Op. 16, Leipsic, 1798. "*Sonate pour le Clavécin,*" Op. 18, Leipsic, 1798. "*La*

Morte di Mozart, Sinfon. pour le Clav.," Op. 27, Leipsic.

LOEBER, (JOHANN ERNST) town organist at Weimar about the year 1730, was born at Erfurt. He published "*Hochzeit-Conzert von* 2 *Stimmen und General-Bass,*" Erfurt, 1632.

LOEFGRON, (ANTON) a Swede, was the editor of an academical work, published under the title "*De Basso fundamentali,*" Upsal, 1728.

LOEHLEIN (GEORG SIMON) was born at Dantzic in 1727. The first part of his "*Klavierschule,*" 1765, was reprinted in 1772; again in 1779, with improvements; for the fourth time in 1781; and for the fifth time, revised and enlarged by J. G. Witthauer, in 1797. His instructions for the violin appeared first in 1774; a second time in 1781; and a third edition improved and with additions, also with twelve ballet-pieces from the opera *Brenno*, was published by J. Fr. Reichardt, in 1797. Loehlein was a chapel-master at Dantzic, and died there in the year 1782. He served for some time in the Prussian army, and at the battle of Collin was left for dead on the field. The Austrians, however, who were conquerors in that engagement, discovering some signs of life in him, had him taken to their hospital; from whence, a few months afterwards, he returned to his native country, where he found all his family in mourning for his supposed death.

LOEHNER, (JOHANN) a favourite composer and organist at Nuremburg, was born there in 1645. He published several collections of music between the years 1682 and 1700.

LOEILLET, (JEAN BAPTISTE) of Ghent, a famous master of the flute, and the author of four operas of solos for that instrument. He was also a celebrated performer on the harpsichord. He played in the opera band in London, at the same time with Corbett and others. He died about the year 1728, having, by his industry, acquired a fortune of sixteen thousand pounds.

LOEWE, (FRIEDRICH AUG. LEOPOLD) born at Schwedt in 1777. He was a celebrated performer on the tenor; he also composed an operetta, called "*Die insel der Verführung,*" which was performed at Brunswick in 1797.

LOEWE, (J. HEINRICH) an instrumental composer and performer on the violin, tenor, and the piano-forte, resident in Bremen, was born at Berlin in 1766. He received his education under the celebrated concert-master Haack, went afterwards into the service of the viscount Von Schwedt, then gave private instructions in Hamburgh, and finally settled at Bremen, where the place of *chef-d'orchestre* was offered to him by Dr. Schülte, of the amateur concert of that town. It is said that Loewe was particularly happy in entering into the spirit of Haydn's quartets. He had written before the year 1794, "*Die Pfarrers Tochter von Taubenheim,*" for the piano-forte; also several sonatas for the piano-forte, and concertos for the violin and bassoon, with several smaller operas of variations. Since 1794, there have been printed of his works: "*Concert pour le Violon,*" Op. 1, Offenbach, 1795. "3 *Grosse Sonaten für das Pianofort mit Begl., einer B., und eines Vc.*" Op. 2, Offenbach, 1798. "*Concert pour le Violon,*" Op. 3, Offenbach, 1798.

LOEWE, (JOHANN JACOB) a musician, highly celebrated in his time, was born at Eisenach. He was formed under the auspices of the first professors of the art at Vienna, and afterwards in Italy, under several great masters. In 1660, he was *chef-d'orchestre* at the court of Brunswick, and, some years later, at that of the duke of Zeitz. Amongst his works are the following: "*Sinfonen, Intraden, Gagliærden, Arien, Balletten, Couranten, und Sarabanden, mit* 3 *oder* 5 *Instrumenten,*" Bremen, 1657. "12 *Neue geistliche Concerten mit* 1, 2, 3 *Stimmen zu singen und* 2 *Violinen nebst der Grundstimme für die Orgel,*" Wolfenbuttel, 1660. "*Canones,* 1, 2, 3, 4 *bis* 8 *Stimmig, theils für Instrumente und theils für Sänger, theils leicht und theils schwer, über M. Mart Kempens Arien,*" 1664; with a dedication to his patron duke Maurice, and a preface, in

which he complains of the great labour which these canons had cost him. The worthy Henry Schutz has published an eulogium on this work, in which he calls its author, "*Edler, vester, sinnreicher, insonders, und als sohn vielgeliebter freund;*" i. e. noble, faithful, able, particular friend, and beloved like a son, &c.

LOEWENSTERN, (MATTH. APELLES VON) a musician, born in Polnisch-Neustadt, in Silesia, in 1594, was, in the beginning of 1625, treasurer and music director to the prince of Bernstadt; afterwards, in 1626, president of the school there; and, lastly, chamberlain to the prince. Afterwards he entered the service of the emperors Ferdinand II. and III., when the latter raised him to the rank of a noble. Finally, he was made counsellor of state to the duke of Oels, where he died, in 1648, after having left proof behind him, that a musical artist may also ably fulfil other weighty occupations in life.

LOFEIER, (JOSEPH FRIEDRICH) superintendent of the public buildings at Sulzbach, was born in 1766. He distinguished himself as an amateur by his active study of the piano and the tenor, the latter being his favourite instrument, which he plays with taste and correctness. He has also made himself acquainted with the theory of music, and has written several symphonies, overtures, some sacred music, and several minuets and dances. Some of his compositions are printed, among which are "12 *Varia. in D, fürs P. F.*," Nuremburg, 1801.

LOGIER (JOHN BERNARD) is descended from a family of French refugees, who, like many of their unfortunate countrymen, during the reign of Louis XIV., were obliged, in consequence of religious persecutions, to fly their native country, and seek an asylum in Germany. His ancestors settled in Kaisers Lautern, a town in the electorate palatine, where his grandfather was music director and organist, and from whom his father received his musical education. The latter played, as is customary in Germany, on several instruments, and was esteemed an excellent organist. The violin was, however, his principal instrument, upon which he was a great performer, insomuch that the director of Hesse-Cassel, in the year 1796, offered him the situation of first violin in his *capella*, which he accepted. In the above town, the subject of this memoir was born, in the year 1780. He had one sister, who died at the age of sixteen, and was an excellent piano-forte player for her years; and his only brother is at this time a bookseller in Berlin. Some time after the death of the elector, considerable retrenchments in the expense of the court were proposed by his successor; in this arrangement the members of the *capella* had their choice, either to have their salaries reduced, or to seek for situations elsewhere. Logier's father resigned, and, about the same time, the celebrated Dr. Forkel invited him to Gottingen, and offered him the situation of leader in his concerts, which he accepted, and retained till his death. At this time young Logier was in his ninth year, and had received from his father the first lessons on the piano-forte, and a few rules on composition. His favourite instrument, however, was the flute, on which he made considerable progress under the tuition of Weidner, the father of the celebrated flute-player, now residing in Dublin. On this instrument, in his tenth year, he performed with young Weidner a double concerto in public. His inclination decidedly leading him to make music his profession, he now received instructions from a person named Queake, from which he benefited but little. Shortly after this his mother died. The person appointed as his guardian would not hear of his becoming a professional musician, but desired him to choose some other occupation. Seeing that nothing could induce his guardian to accede to his wishes on this point, young Logier left Gottingen, and took refuge with an uncle in Marburg. His guardian insisted on his being sent back, which, however, was frustrated by the following circumstance. An English gentleman, then on his travels, happening to hear

Logier play at one of the concerts, proposed that he should accompany him to England: happy at such an opportunity of escaping the persecution of his guardian, he instantly consented, and the next day set out for England. During two years this gentleman treated Logier as his son, and the only duty he required from him was to play on the flute and the piano-forte, on which latter instrument he had him instructed by baron de Griffe. At this time, the marquis of Abercorn was desirous of raising a band for his regiment, then quartered in the north of Ireland, and Logier being tired of the monotonous life which he led, and desirous of enlarging his sphere of action, obtained, with much entreaty, his patron's consent to his becoming one of its members, and departed with three others for Ireland. Here he met, in the director of the band, his own countryman, (Willman, the father of the celebrated clarionet player of that name in London) whose daughter he married, being then only in his sixteenth year. From this period he was chiefly engaged in instructing and composing for military bands, and, at the same time, in giving lessons on the piano-forte to the inhabitants of the different towns where he occasionally resided. It was during this time that the possibility suggested itself to him of considerably facilitating the acquirement of music, both practically and theoretically, and that he formed the basis of the system which he afterwards so successfully carried into effect. At the conclusion of the war, his regiment being disbanded, he accepted the proposal of lord Altamont to become organist of the church at Westport, in Ireland. Here his professional engagements frequently interfering with his duty as organist, he determined to try if it were not possible to teach his daughter, a child of seven years old, sufficiently to undertake the duty of organist in his absence. In this, however, he found a great obstacle from her intractability of hand, which seemed to bid defiance to all his exertions; and being unavoidably so frequently from home, he saw no probability of succeeding in his object, unless some means could be adopted which would compel her, during his absence, to retain a proper position of the hands. Execution on the piano-forte being purely mechanical, he considered that mechanical assistance might be afforded to facilitate or remove those difficulties which naturally present themselves to every beginner on that instrument, and this led him to the invention of the chiroplast. He now succeeded rapidly in his object, and in six months his daughter was enabled to perform the duty of organist, and, in a year afterwards, she played a sonata in public, on which occasion T. Cooke (now of Drury-lane theatre) accompanied her on the violin. Having now resolved to settle in Dublin, and being considered one of the first teachers of military bands, many were sent to him from various parts of the country by their colonels to be instructed. This employment was so much more profitable than the tuition of private pupils on the piano-forte, that he totally gave up the latter. Soon after his arrival, he was employed by the corporation of the city of Dublin to compose an ode in commemoration of the entrance of his late majesty into the fiftieth year of his reign, which was performed before the lord lieutenant, the corporation, and upwards of a thousand persons. The same year he was engaged by H. Johnstone, as composer and director of music for his theatre in Peter-street, where he remained till its dissolution. Logier now determined no longer to postpone the plan he had formed of introducing his system of musical education to the public; but being deeply engaged in mercantile affairs, which would not allow him to dedicate that attention to it which such an undertaking required, he proposed, to several professors then in Dublin, that if they would teach on his plan he would communicate it to them without any remuneration. This was declined.*

* It is curious here to observe, that the person who was the first to refuse was also the first afterwards to apply for it, and to pay one hundred guineas for the communication.

lieving that he had nothing to hope from the professors in the promulgation of his system, he set seriously about introducing it himself. Every thing had already been prepared for this event. A patent for the chiroplast had been obtained, and having given the year before (1814) two courses of lectures on harmony, a certain degree of public attention was excited towards his object. He took a few young children, who had never learned before, and three months afterwards held a public examination of them; the result of which was, that several of the professors in Dublin immediately adopted the system, and their academies being soon filled with pupils, others followed their example. In the following year it made its way into England and Scotland. Professors from various parts came to Dublin to be initiated; and academies were soon established in Liverpool, Manchester, Chester, Glasgow, Preston, &c. &c. In July, 1816, Samuel Webbe, of London, paid Logier a visit, in order to form his own judgment of the merits of his plan, which he immediately adopted, and introduced into the metropolis of England. About this time an anonymous pamphlet appeared in Edinburgh, the object of which was, if possible, to put a stop to the progress of this system. This pamphlet being industriously circulated in England, and being likely to be prejudicial to him in the eye of the public if allowed to go unrefuted, Mr. Logier considered it advisable to repair to London, and in person counteract its effects. His first object was to invite the Philharmonic society to an examination of the pupils taught by Webbe, as also of three others from Dublin, that they might form an impartial judgment of the nature of his plan. This examination took place on the 17th of November, when he experienced very warm opposition. Notwithstanding this, his system continued its successful career. His academy was resorted to by the first nobility, and it was adopted by upwards of eighty professors in different parts of the united kingdom. Among these was Kalkbrenner, at that time member and director of the Philharmonic society. This gentleman and Webbe united with Logier in conducting his extensive academy, and the increase of pupils soon obliged them to open a second, and many others rapidly followed.

In 1821, the Prussian government sent a gentleman from Berlin to London, to ascertain the merits of the system, of which much had been heard, and with a view to its introduction into the Prussian states. The result was, that in the same year Logier received an invitation from that government, through his excellency baron Altenstein, minister for public education, to reside some time in Berlin, and undertake in person its promulgation. He was too happy in such an opportunity of disseminating his system in a country so justly celebrated for musical knowledge to hesitate, though the acceptance of the proposal was attended with considerable difficulty. On the 16th of August, 1822, he arrived in Berlin, and in the same month commenced an academy. Five months after, at the desire of government, he held an examination of the pupils, to which were officially invited several of the best musicians in Berlin, in order to investigate the plan. The result was that Logier received a proposal from the minister, by order of the king, to instruct twenty professors, through whom it was to be disseminated through the Prussian dominions. This was accompanied by a pecuniary offer, and also of a handsome house and academy. Logier has now accepted the invitation to remain there three years, being allowed three months in each year to devote to his affairs in London. It may therefore be considered that this has now established the national system of musical education throughout the Prussian dominions, and it is gradually spreading in other countries, there being already several academies in Saxony, Spain, America, and the East and West Indies.

The following list comprises almost the whole of Logier's works published in the united kingdom: "*The first Companion to the Chiroplast,*" with a description of that

invention, and an explanation of its use; the rudiments of music, and the art of piano-forte playing simplified; with a series of progressive lessons, adapted to the capacity of the youngest pupil. "*A Sequel to the first Companion,*" being a series of new lessons, similarly constructed to those in the first book, but chiefly in the minor mode, and completing the practical exemplification of all the characters used in musical notation; with the diatonic scales in all the keys, major and minor, ascending and descending, for both hands; also the chromatic scale, plain and in octaves. "*A Sequel to the second Companion,*" containing lessons, to be played either in concert with the exercises in that book, or as single lessons, completing the exemplification of the different styles of variation on a given progression of harmonies. The above four works are published at Cadiz in the Spanish language, at Berlin in the German language, and at Paris in the French language; and arrangements are now making to have these editions also in London. "*Juvenile Duets and Trios,*" for two and three performers on one piano-forte, constructed chiefly on five notes for each hand, so that the chiroplast may be used where the pupil is not sufficiently confident without it. "*Exercises for the Hands,*" in a familiar style, chiefly on modulations through all the keys, as an intermediate step to those by Cramer, Kalkbrenner, &c., dedicated to Miss Ouseley. "*Military Duets,*" for two performers on one piano-forte, dedicated to the Ladies Paget, (Book I.) "*A second Set,*" dedicated to Lady Flora Hastings, (Book II.) "*Logier's Theoretical and Practical Study for the Piano-forte,*" consisting of classical works, ancient and modern, with inverted and fundamental basses, fingered. "*No.* 1, *Corelli's First Concerto.*" "*No.* 2, *Corelli's Eighth Concerto.*" "*No.* 3, *Handel's occasional Overture.*" "*No.* 4, *Handel's Overture to Esther.*" "*Nos.* 5 *and* 6, *Haydn's Symphony in D.*" "*No.* 7, *Mozart's Overture to Zauberflöte.*" "*No.* 8, *Mozart's Overture to Figaro.*" "*No.* 9, *Clementi's Sonata in D.*" "*No.* 10, *Scarlatti, with the Cat's Fugue.*" "*Nos.* 11 *and* 12, *Beethoven's Trio arranged for two Piano-fortes.*" "*Logier's Practical Thorough-bass,*" being studies on the works of modern composers; with a separate figured bass, having a space above for the addition of the playable harmonies. "*No.* 1, *Kalkbrenner's Sonata in G, and Andante.*" "*No.* 2, *ditto, ditto.*" "*A Trio in E, for two Performers on one Piano-forte,*" with an accompaniment for another piano-forte, dedicated to the Marchioness of Anglesea, Op. 16. "*A Second Trio in A, arranged as the above,*" dedicated to Major P. Hawker, with *ad. lib.* accompaniments for violin and violoncello, Op. 17. "*A Third Grande Sonate à quatre mains.*" "*Thirty-four Lessons,*" arranged as pleasing accompaniments to Logier's first and second Companions, so as to be played by another performer on the same piano-forte. "*A Concerto in E flat,*" dedicated to the Prince Regent, with a piano-forte accompaniment; also with accompaniments for a full band, if required, Op. 13. "*An easy Sonata, with the Irish Air, 'Oh, breathe not his name,'*" and "*A Polacca, fingered,*" Op. 10. "*Sonata in B flat, and Rondo on an Irish Air, with Accompaniments for the Flute and Violoncello,*" Op. 7. "*Sonata in E flat, with Accompaniments ad. lib. for the Flute and Violoncello,*" dedicated to J. B. Cramer. "*Sonata in D, with 'Blue Bells of Scotland,' and Accompaniment for a Flute,*" Op. 8. "*Introduction, Fugue, and two Canons, for two Performers on one Piano-forte,*" "*Ditto, and Grand March,*" dedicated to Ladies G. and A. Paget, (duet.) "*Strains of other Days, five Numbers, as Rondos and Airs with Variations;*" containing "*No.* 1, *O blame not the Bard,*" and "*The Legacy.*" "*No.* 2, *Gramachree,*" and "*Eveleen's Bower.*" "*No.* 3, *The Young Man's Dream,*" and "*Fly not yet.*" "*No.* 4, *Haleendhas Crootheenamoe,*" and "*Oh, 'tis sweet to think,*" with an accompaniment for the flute. "*No.* 5, *Savourna Delish,*" "*Heigh-ho, my Jockey,*" and "*Robin Adair.*" "*Bugle Andante, with Varia-*

tions." "*English Military Air, with Variations.*" "*Spanish Bolero, from the Ballet of 'Don Quichotte.'*" "*Admiral Benbow, English Air, with Variations.*" "*Believe me I never can rove,*" song. "*Ten favourite Irish Melodies for two Flutes.*" "*Set of Pieces,*" Op. 7. "*Irish Melodies,*" Op. 8. "*Original Pieces for two keyed Bugles Obligato.*" "*Haydn's Sonata,*" Op. 40. "*God save the King, as a Polacca.*" . "*Sterkel's Duet and Spanish Bolero.*" "*Sacred Music.*" "*Music in Macbeth.*" "*Overture to Zauberflöte.*" "*Country Dance, as Quick Steps.*" "*Seven Italian Pieces.*" "*The last Battle,*" dedicated to the King. Military sonatas for the piano-forte: "*Battle of Trafalgar,*" "*Battle of Vittoria,*" and "*Surrender of Paris.*" "*Ten favourite Irish Melodies, for two Flutes.*" "*Thirteen Sets of Military Pieces, arranged for a full Band.*"

From Mr. Green, of Soho-square, who is sole proprietor of the chiroplast, and publisher of Logier's works connected with his system, we have been able to ascertain, that there have been already published of the elementary works upwards of fifty thousand copies, and of the chiroplast nearly sixteen hundred have been sold. He further informs us, that about one hundred professors have paid Logier one hundred guineas each to be initiated in his method.

LOGROSCINO (Nicolo) was born at Naples, towards the end of the seventeenth century. Leo, in his *Cioè*, had skilfully arrayed Euterpe in the mask and buskins of Thalia, but without aiming at the sardonic grin of Aristophanes. Logroscino, whose comic name appears to reveal his facetious genius, endeavoured, on his first entrance in his musical career, to enrich the comic muse by new subjects. He threw such gaiety into his compositions, selected such agreeable and burlesque subjects, that his fellow-citizens, on the first appearance of his works, surnamed him *Il Dio dell' Opera Buffa*, (the god of the comic opera.) To Logroscino is due the merit of the invention of the finale; and this single fact would suffice to assign to him an honourable place in the history of his art. None of his works are now in existence, and he is but little known out of his own country, as he would only compose in the Neapolitan dialect.

LOHMANN was organist at Osterode probably in the year 1740. Gerber is in possession of a concerto for the piano-forte by this master.

LOHR, (Michael) singer at Dresden, in the first part of the seventeenth century, was born at Marienburg, and published "*Neue Teutsche und Lateinische Kirchen-Gesange und Concerten in funfzehn 7 und 8 stimmigen Motetten,*" Dresden, 1637.

LOKKENBURG, (Jdannes a) a contrapuntist of the sixteenth century, of whose works there are yet in the library of Munich (Cod. 51 and 54) two masses. He has also, as Walther informs us, published a "*Missa à 5 voc.*"

LOLLI or LOLLY, (Antonio) a celebrated violinist, was born at Bergamo in 1728. From the year 1762 to 1773, he was concert-master to the duke of Wurtemburg. He afterwards went to Russia, where hé so excited the admiration of the empress Catherine II. that she ordered a violin-bow to be made for him, on which she wrote, with her own hand, "*Archet fait par ordre de Cathérine II., pour l'incomparable Lolli.*" In 1785, he came to England, and from hence visited Spain. He then proceeded to Paris, where he performed at the spiritual and other concerts. In 1788, returned to Italy. He was most celebrated for playing quick movements, and being once requested to perform an adagio, positively refused, saying, "*Je suis de Bergame, et les habitans de cette ville sont trop fous pour pouvoir jouer l'adagio.*" We will now give some further information, from Gerber, respecting the unsettled life of this musician. When he entered on his engagements at Stuttgard, in 1762, he found Nardini there, who excelled him by far in ability. He therefore requested the duke to allow him a year's leave of absence to travel; instead of which, he retired to a secluded village,

and applied himself with indefatigable exertions to his instrument. After having been absent for this period, he returned from his pretended journey, and excited such universal admiration, that Nardini gave up the contest, and returned to Italy. His engagement at St. Petersburg seems to have taken place between 1775 and 1778. After remaining there three years, he requested of the empress a year's leave of absence; at the same time he declared to Von Dittersdorf, in Johannisberg, that he did not wish to remain any longer in Russia, and that his intention was never to return; that through the friendship of a physician (who had promised him a certificate of the weak state of his breath) he, however, hoped to obtain an honourable discharge from the empress. That he then would visit all the principal towns in Europe, add the profits which he might thus make to ten thousand guilders which he had already realized, and place these sums together in one of the banks of Europe, living afterwards on the interest. In 1788, A. Lolli was residing in Italy, and entitled himself there concert-master to the empress of Russia. In the year 1791, he went to Berlin with his son, then a child of only eight years old, when the latter received from the king a present of one hundred friedrichs-d'or for his ready and correct performance on the violoncello: the child also gave a concert in the same year at Copenhagen; but no mention is made in any of these places of the performance of the father. In the year 1794, both father and son were in Vienna, where the former styled himself first concert-master to the king of Naples: only the son, however, performed in public. In the year 1796, Romberg found the father in Naples, where he played to him; but to Romberg's utter astonishment, not a trace was left of those excellent performances which had established his former fame. He had then become a feeble old man, whose power and energy were all gone. *Sic transit gloria mundi.*

That he was once a great artist on the violin is proved by Schultz in various documents which he sent to Gerber. Lolli gave a striking instance of the command which he had over his instrument in the presence of Schultz and Kirnberger. His bow happening to be too short for a long continued note, he turned it, to their great astonishment, so ably and quickly, that, with the greatest attention, they were unable to observe the slightest stop in the sound. Dittersdorf mentions Lolli, in his biography, as a man of prepossessing appearance, gentlemanly in his manners, and an agreeable and social companion. He died, after a lingering illness, in Naples, in 1802. Respecting his works, it is known that he never wrote more than the theme, and then desired one of his friends to write the bass or the parts for the different instruments. Three collections of his solos have been printed by Hummel, at Berlin, Ops. 1, 2, and 3. In Vienna there have also been printed two sets of six solos, Ops. 9 and 10. There are also editions in Paris of his "*Ecole pour le Violon*," Op. 11, and also in Offenbach, 1794. "12 *Var. p. il Vc. e V.*" Vienna, 1801. These last are, perhaps, his son's compositions.

LOLLI, (probably PHILIPPO) son of the preceding, performed on the violoncello at a concert in Berlin; also shortly afterwards at Copenhagen, and, in 1794, in Vienna. At this last town were printed "12 *Var. p. il Vc. con Acc. del Basso*," Op. 2, 1799; which probably are from the pen of this composer.

LOMBARDO, (GIROLAMO) a celebrated contrapuntist, flourished in Sicily about the year 1600, and published, amongst other works, "4 *Misse à 4 e 5 voci, col B contin.*"

LONGHI, (LEOPOLDO) a Neapolitan musician, was mentioned among the opera composers in the *Indice de Spectac. Theatr.* of 1790.

LOOS, (JOHANN) schoolmaster and organist at a small town near Prague in 1768. He wrote various masses and operas. He died previously to the year 1788.

LOOSEMORE, (HENRY) bachelor of music in Cambridge in 1640, and organist, first of King's college, Cambridge, and after-

wards of the cathedral of Exeter. He composed some services and anthems.

LOPEZ or LOBO LUPUS, (EDVARDUS) *beneficiarius* and *maître de chapelle* in the cathedral church at Lisbon, in the year 1600. He published, or left in manuscript, the following works: "*Natalitiæ noctis Responsoria*, 4—8 *voc.*" "*Missa ejusdem noctis*, 8 *voc.*" "*B. Mariæ Virginis Antiphonæ*, 8 *vocum.*" "*B. Mariæ Virginis Salve*," for eleven voices in three choirs. "*B. Mariæ Canticum Magnificat*, 4 *voc.*" Antwerp, 1605. "*Canticum Magnificat*, 4 *voc.*" Antwerp, 1605, gr. fol. containing sixteen Magnificats, in different tones. "*Missæ* 4, 5, 6, *et* 8 *voc.*" Antwerp, 1639. "*Officium Defunctorum em canto chao*," Lisbon, 1603. "*Liber Processionum, et Stationum Ecclesiæ Olyssiponensis in meliorem formam redactus*," Lisbon, 1607. "*Dez Psalmos de Vesperas de diversas Vozes.*" "*Cinco Missas à* 4 *Liçoens de Defuntos, e a Sequencia da Missa à* 4, 6, 8, 9 *e mais Vozes.*" "*Motetes de Defuntos.*" "*Duos Vilhancicos ac Santissimimo Sacramento.*" Most of the latter are in manuscript.

Towards the end of his life, when in his one hundred and third year, he was made rector of the archiepiscopal seminary. His master in music was Manoel Mendes, of Evora, and his countrymen speak in the highest terms of his musical talents.

LORD, (JOHN, sen.) is a native of Wiltshire. He came to London many years since, and studied under Messrs. C. and S. Wesley, becoming, at length, a good organ and piano-forte player. He has always held some situation of organist in the church of England, and has written some piano-forte music.

LORD, (JOHN, jun.) a native of London, and the eldest son of the above, was made to play the piano-forte before he was six years of age. He studied with his father and Mr. Dance on the piano-forte, and under Dr. Crotch in theory. He is now a teacher in the highest circles, and is employed as the assistant professor to Dr. Crotch, in the royal academy of music, London; he is likewise an organist. He has composed sonatas, rondos, and duets for the piano-forte.

LORD, (WILLIAM) also a native of London, second son of J. Lord senior, is a piano-forte player, and has likewise appeared in public as a harpist, on which occasions he was well received. He studied the harp under Dizi, and at present makes it his principal instrument. He teaches in some of the first families.

LORELLI, father and son, both musicians at Naples in 1791, composed music for the ballet called "*Ruggiero e Brandamante.*"

LORENTE, (ANDREAS) organist of the principal church at Alcala, published, in the year 1673, a work in the Spanish language, entitled "*El Porque de la Musica.*" The first book contains the elements of plain song; the second treats of consonance and the *cantus mensurabilis*; the third of counterpoint; and the fourth of the composition of music.

Of this work Geminiani has been heard to declare that it was not to be equalled in any of the modern languages; that it is a musical institute, and may be said to contain all that is necessary for a practical composer to know. In the course of the work are interspersed hymns and offices for the church, and some motets, composed by the author himself and others, which possess great merit.

LORENTZ, (A. W.) professor at the royal college in Berlin, in 1798, was a musical amateur of good taste, and well acquainted with harmony. He published "*Eginhard und Emma; eine Ballade von Langbein, durchaus in Musik gesetzt,*" Berlin, 1799. He also published "*Ode an die nachtigall von Rosegarten,*" Berlin, 1798. "*Sinna und Selmar, eine Romanze von Rosegarten,*" Berlin, 1798. (It is not certain whether the other twelve songs of various poets, which have been published in 1792 without a christian name, are of his composition, or by the following Lorentz.) And lastly, "*Der Sieg der Unschuld, eine Ballade, in Musik,*" Berlin, 1801.

LORENTZ, (J. F.) probably an organist

at Halle, published "8 *Choralvorspiele*," Halle, 1796.

LORENZANI, (Paolo) a Roman by birth, and a pupil of Oratio Benevoli, was chapel-master, first in the Jesuits' church at Rome, and afterwards in the cathedral of Messina, in Sicily, from whence he was invited by Louis XIV. to Paris. He composed and published in that city a collection of excellent motets.

LORENZITI, (Bernhard) violinist in the orchestra of the grand opera at Paris, published several instrumental works in that city, towards the end of the last century. It is difficult to know his precise works, owing to the bad custom of music-sellers in suppressing the christian names of authors, and there being another, and contemporary Antonio Lorenziti, who published works of nearly the same description, in contest; as it were, with the subject of this article. Gerber's list of Lorentziti's works is as follows: "*Six Trios pour deux Violons et B.*" Op. 2, Paris, 1780. "*Six Duos à Violon et A.*" Op. 3, London, 1792. "*Six Trios à deux Violons et B.*" Op. 4, Paris. "*Six Duos à deux Violons,*" Op. 5, Paris. "*Six Quatuors Concert. à deux V., A., et B.*" Paris. "*Airs variés à V. avec deuxième Violon,*" Paris, 1798. "*Premier Concerto pour A.*" Paris, 1787. "*Principes, ou Nouvelle Méthode de Musique pour apprendre à jouer facilement du Violon, suivies de douze Duos progressifs,*" Paris, 1798 and 1800. "*Six Duos à deux V. d'une difficulté progressive,*" Paris, 1798.

LORENZO, (Diego) by birth a Spaniard, was a celebrated contrapuntist in the sixteenth century. He lived chiefly in Italy.

LORENZO. Under this name were published, in Germany, some Italian airs with accompaniments, about the year 1793. The author was an Italian sopranist.

LOSSIUS, (Lucas) during more than fifty years rector at Luneburg, was born at Bacha, in Hesse, in 1508. He not only collected a complete and correct Protestant psalmody, such as Luther left it at his death, but published the same, which is perhaps the only classic work of the kind, joining to it Melanchthon's eulogium of music in general, and his encouragement to similar undertakings, for the improvement of vocal church music. He also tried to promote the amelioration of church singing in a separate small work. He died universally esteemed in 1582. The titles of his works are, "*Psalmodia, hoc est, Cantica Sacra veteris ecclesiæ selecta. Quo ordine, et melodiis per totius anni curriculum cantari usitate solent in templis de Deo, et de filio ejus Jesu Christo, de regno ipsius, doctrina, vita, passione, resurrectione, et ascensione, et de Spiritu Sancto. Item de sanctis et eorum in Christum fide et cruce. Jam primum ad ecclesiarum, et scholarum usum diligenter collecta, et brevibus ac piis scholiis illustrata, per Lucam Lossium Luneburgensem. Cum præfatione Philippi Melanchthonis,*" Nuremburg, 1553. The first edition is in folio, and contains Melanchthon's preface. A second edition appeared with the following alteration in the title after the word *cruce*: "*Ad ecclesiarum et scholarum usum diligenter olim collecta, et brevibus ac piis scholiis illustrata. Nunc autem recens accurata diligentia et fide recognita, et multis utilibus ac piis cantionibus aucta per Luc. Lossium, cum præfatione P. Melanchthonis,*" Wittenberg, 1569, without a table of contents or preface. Gerber is in possession of this latter copy. It contains, in four volumes, four hundred and thirty-eight songs, with their melodies, in notes, among which there are only four in the German language. All the rest are in Latin. The first song of each festival is ornamented with a wood-cut. A third edition of the same appeared, with only a few alterations in the title. His second work is "*Erotemata Musicæ practicæ, ex probatissimis hujus dulcissimæ artis scriptoribus accurate et breviter selecta, et exemplis puerili institutioni accommodis illustrata, jam primum ad usum scholæ Luneburgensis et aliarum puerilium in lucem edita. Item melodiæ sex generum carminum usitatiorum imprimis suaves in gratiam puerorum selectæ et editæ,*" Nu-

remburg, 1563. Then a second edition, in 1570, with some alterations and additions by the singer, Christoff Praetorius, of Lunëburg. Further editions appeared in 1579 and 1590.

LOTH, (URBANUS) a church composer in the beginning of the seventeenth century, published "*Musica Melica, oder* 1, 2, *und* 3 *stimmige Fest-Concerten,*" Passau, 1616.

LOTHERUS, (MELCHIOR) a German composer in the beginning of the sixteenth century, published "*Responsoria,*" Leipsic, 1522.

LOTICHIUS, (JACOB) a German author, probably belonging to the ancient Hanau family of that name, wrote "*Oratio de Musica,*" Dorpati Livonorum, 1640.

LOTTI, (ANTONIO) a pupil of Legrenzi, and master of Marcello, Galuppi, and Prescetti, was organist, and afterwards chapel-master, of St. Mark's church, at Venice, and one of the most able men in his profession. To all the science and learned regularity of the old school, he united grace and pathos. Hasse is said to have regarded his compositions as the most perfect of their kind. His choral music is at once solemn and touching.* Between the years 1698 and 1717, he composed fifteen dramas for the Venetian theatre. His cantatas also furnished specimens of recitative which do honour to his professional character. In the year 1718, he was opera composer to the court of Dresden, and in 1720 returned to Venice, where he was living in 1732.

LOTTIN, (DENIS) a violinist at Orleans, was born there in 1773. At the age of twelve, he studied music for his amusement, when he improved so rapidly that his friends procured him the best masters of the neighbourhood, and took him several times to Paris, where he received lessons from Grasset. He is author of the following works: "*Méthode de Violon.*" "*Trois grands Duos Concertans.*" "*Concerto dedié à son ami Demar.*" "*Six Duos.*" "*Trois grands Duos.*" "*Deuxième Concerto.*" "*Six Duos faciles.*" "*Recueil de Walses pour deux V.,*" and "*Recueil d'Airs variés pour V.*"

LOUETTE, an amateur at Paris about the year 1786, published several operas of chamber music, also the following operetta, "*La double Clef, ou Colombine Commissaire.*"

LOUETTE. See LALOUETTE.

LOUIS FERDINAND. See FERDINAND.

LOUIS, (PH.) Under this name is found, in Traeg's music warehouse at Vienna, the following works: "*Von der Fingersetzung, den Manieren und dem Geiste des Vortrags auf dem Klaviere.*" "*Grundriss zum Lehrbegriffe des Accompagnements,*" (manuscript) Vienna, 1799.

LOUIS, (MAD.) Under this name, which is probably that of a Parisian amateur, have been published, "*Six Sonates pour le Clav. seul,*" Paris. "*Recueil d'Ariettes choisis, avec Acc. de Clav.*" Paris. "*Fleur d'Epine,*" an operetta.

LOULIE, (FRANÇOIS) a French musician, was the author of an ingenious and useful book, published, in 1698, by Estienne Roget of Amsterdam, entitled "*Elémens ou Principes de Musique mis dans un nouvel ordre.*"

LOUVET or LOUVE, (ALEXANDRE) a composer and pianist at Paris, published there, about 1796, "*Instructions théoriques et pratiques sur l'accord du Piano-forte, ouvrage qui apprend en très-peu de tems aux personnes les moins exercées à accorder parfaitement cet Instrument,*" one vol., Paris, 1798. "*Amelia,*" an opera, in three acts, by this author, was represented in Paris, for the first time, at the Théâtre de l'Opéra Comique. The music is deemed more scientific than agreeable. The rest of his works are, "*Trois Sonat. pour le Clav. avec V.*" Ops. 1, 2, 3, 4, Paris, from 1794 to 1796. "*Quatre Sonat. pour le Clav. avec V.*" Op. 5, Paris, 1796.

LOUYS, (MAITRE JEAN) a French contrapunist of the sixteenth century, of whose writings there are still preserved, in the

* Mr. La Trobe has published some specimens of it in his very excellent collection of sacred music.

Munich library, "*Pseaumes 50 de David,*" Anvers, 1555.

LOW, (EDWARD) originally a chorister in Salisbury cathedral, was organist of Christchurh, Oxford, and professor of music in that university. He died in 1782.

He published, in 1661, "*Short Directions for the Performance of the Cathedral Service.*"

LOYSEAU, a French composer, flourished, about the year 1679, as organist of St. Martin's church at Tours.

LOZEK the elder, organist at Prague in the year 1800, is described as an excellent musical theorist, organist, and teacher. It is also said that he is equally as familiar with Tacitus, Horace, and Cicero as with Haydn and Mozart.

LUBI, (MARIANE) probably an amateur, has published, in Germany, "12 *Lieder fürs Klavier,*" 1801, and "12 *neue deutsche Lieder fürs Klavier,*" 1803.

LUCA, (SEVERO DE) a Roman composer, flourished in the year 1700, in which year his oratorio, "*Il Martirio di S. Erasmo,*" was performed in the church Della Pieta, at Rome.

LUCATELLO (GIOV. BATTISTA) belonged, according to Terreto, to the celebrated composers of Italy at the end of the sixteenth century. Some of his works are still to be found in the *Fab. Constantini Selectæ Cantiones excellentiss. Auctorum,* Rome, 1614.

LUCCHESI, (ANDREA.) His opera, "*Ademira,*" was represented at Venice in 1775.

LUCCHESI (J. M.) made himself known some time since by the following pieces of instrumental music: "*Trois Duos à deux V.*" Op. 1, Vienna, 1794. "*Trois Duos à deux V.*" Op. 2, Augsburg, 1796. "*Six Duos à deux V.*" Op. 1, Basil, 1795. "*Six Sonatines pour le Clav. dont trois avec V.*" Op. 3, 1796.

LUCCHINI (ANTONIO MARIA) flourished, in 1730, at Venice, as one of the first composers for the theatre there. (See Burney, vol. iv. p. 538.) A concert-master of this name was also celebrated at Milan about the year 1750.

LUCELBURGER or LUCELBURGIUS, (ANDREAS.) Nothing more is known of him than that he is the author of the "*Musicæ Practicæ, lib. 2,*" Cobourg and Jena, 1604.

LUCHESI. See LUCCHESI.

LUCINDA, (FRANCESCO) chapel-master to the king of Sicily, was born in that island. He composed, in 1692, the opera "*Geli-daura,*" for the theatre at Venice. (See Burney, vol. iv. p. 79.)

LUCINI, (FRANCESCO.) Walther calls him a bass singer, and mentions the following of his works: "*Concerti diversi, à 2, 3, e 4, con Partitura,*" Milan, 1616; and the sequel to this work, Milan, 1617.

LUDOVICI, (THOMAS) a contrapuntist of the sixteenth century, seems to have resided in Italy, where there has been printed of his works, "4 *Psalmi præcipuis festivitatibus, 8 voc.*" Rome, 1591.

LUIDERS, a good violinist, was first in the service of prince Ferdinand of Prussia, in Berlin. He then went, in 1785, to Moscow; and having remained about five years in that city, continued his travels, intending, after his return, to have established himself at Moscow, in a music warehouse. We know nothing further of him.

LUIGI, an Italian composer, of whose composition the opera buffa, "*L'Albergatrice vivace,*" was represented at Dresden in 1782.

LULJA, (C. F.) an artisan in Paris, published, in the year 1791, "*Trois Sonates pour le V.*" Op. 1, Paris.

LUITGERT, (F. H.) a musician in Hamburgh, published the following works: "12 *deutsche Lieder am Klavier zu singen, in Musik gesetzt,*" Hamburgh, 1797. "*Six Variat. sur l'Air 'Contre les chagrins de la vie,' pour le Piano-forte,*" Op. 2, Hamburgh, 1798. He edited also the following musical selection, which is much admired: "*Musikalisches Journal, aus den neuesten deutschen und franz. Opern ausgezogen und fürs Klavier eingerichtet. Erster Jahrgang; in 12 Monatsheften, jeder à 4 Bogen,*" Hamburgh, 1798.

LUITTICH, (JOHANN) a musician of the

seventeenth century, born in Plauen, published *"Venusglöcklein, oder neue weltliche Gesänge,"* Jena, 1610.

LUIZ, (Francisco) a Portuguese monk and chapel-master in the cathedral church at Lisbon, died there in 1693. He was eminent both for his theoretical knowledge and practical talents in music. He left the following works in manuscript: *"Texto da Paixao de Dominga de Ramos, e de sesta feira mayor, à 4 Vozes,"* and *"Psalmos e Vilhancios à diversas Vozes."*

LULLO, (Antonio) a musician and contemporary of Zarlino, flourished in 1550. He wrote a treatise entitled *"L'Arte intiera della Musica."* Zarlino was doubtful whether this work had ever been printed, as all his endeavours to obtain a copy of it were in vain.

LULLY (Jean Baptiste) was born of obscure parents at Florence, in the year 1734. Having, whilst a child, showed great taste for music, a cordelier, from no other consideration than the hope of his some time becoming eminent in the art, undertook to teach him the guitar.

While Lully was under the tuition of this benevolent ecclesiastic, a French gentleman, the chevalier Guise, then on his travels, arrived at Florence. This person had been requested by Mlle. de Montpensier, a niece of Louis XIV., to find out for and bring her some pretty little Italian boy as a page. The countenance of Lully did not answer to the instructions, but his vivacity and ready wit, in addition to his skill on an instrument, as much the favourite of the French as of the Italians, determined the chevalier to engage him; and then, about ten years of age, he was sent to Paris. On his arrival, he was presented to the lady; but his figure obtained for him so cool a reception, that, instead of making him her page, she commanded the officers of her household to enter his name in their books as her under-scullion.

Neither the disappointment he experienced, nor the employment to which he was destined, affected the spirits of Lully. In the moments of his leisure from the kitchen, he used to scrape upon a wretched fiddle, which he had contrived to procure. A person employed about the court happening one day to hear him, informed the princess he had an excellent taste for music. She immediately directed that a master should be employed to teach him the violin; and, in the course of a few months, he became so great a proficient, that he was elevated to the rank of court-musician. In consequence of an unlucky accident that took place, Lully was dismissed from this situation; he afterwards, however, found means to get admitted into the king's band of violins, and applied himself so closely to the study of music, that in a little time he began to compose. Some of his airs having been noticed by the king, the author was sent for, and his performance of them was thought so excellent, that a new band was formed, called *les petits violons*, and he was placed at the head of it. Under his direction they soon passed the famous band of twenty-four, till that time so much celebrated throughout Europe. This was about the year 1660, at which time the favourite entertainments at the French court were dramatic representations, called *ballets*. These consisted of dancing intermixed with singing and speaking in recitative; and to many of them Lully was employed to compose the music.

An academy had been established at Venice for the performance of operas, and Louis wished to have one in France that should excel it. Accordingly, in 1669, he granted to the abbé Perrin, master of the ceremonies to the duke of Orleans, a privilege for the conducting of an opera after the model of that at Venice, but to be performed in the French language.

Cambert, the organist of St. Honore's, was engaged to compose the music; but after a little while Lully, who had risen high in the king's favour, contrived to get him to be removed, and himself to be appointed in his stead. Possessing now the situation of composer and joint director of the opera, he not only left his former band and instituted one of his own, but formed the design of

building a new theatre near the Luxemburg palace, which he afterwards accomplished. This was opened in November, 1670, with a musical entertainment, consisting of a variety of detached pieces, included under the title of "*Le Combat de l'Amour et de Bacchus.*"

Lully, some time previous to this, had been appointed superintendent to the king's private music, and had neglected almost entirely the practice of the violin; yet, whenever he could be prevailed with to play, his excellence astonished all who heard him. For the guitar, though so trifling and insignificant an instrument, he, throughout his whole life, entertained the greatest partiality.

In the year 1686, the king was seized with an indisposition that threatened his life; but recovering from it, Lully was required to compose a "*Te Deum.*" Accordingly he wrote one, which was not more remarkable for its excellence than the unhappy accident with which its performance was attended. Nothing had been neglected in the composition, nor in the preparations for the execution of it, and the more to demonstrate his zeal, he himself beat the time. With the cane that he used for this purpose, in the heat of action, (from the difficulty of keeping the band together) he struck his foot, which caused such considerable inflammation, that his physician soon advised him to have his little toe taken off; and, after a delay of some days, his foot; and at length the whole limb. At this dreadful juncture, an empiric offered to perform a cure, without amputation. Two thousand pistoles were promised him if he should accomplish it; but all his efforts were in vain. Lully died in 1687, and was interred in the church of the Discalceat Augustines, at Paris, where an elegant monument had been erected to his memory.

A singular story of conversation betwixt Lully and his confessor in his last illness is related, which, even at so critical a moment, shows the natural archness of his disposition, at the same time that it exposes the weakness and folly of the priest. Having been, for many years, in the habit of composing for the opera, the priest, as a testimony of his sincere repentance, and the conditions of his absolution, required of him to throw the last of his compositions into the fire. Lully, after some excuses, at length acquiesced, and pointing to a drawer in which the rough draft of "*Achilles and Polixenes*" was deposited, it was taken out and burnt, and the confessor went away satisfied. Lully grew better and was thought out of danger, when one of the young princes came to visit him. "What, Baptiste," says he to him, "have you thrown your opera into the fire? You were a fool for thus giving credit to a gloomy Jansenist, and burning good music." "Hush! hush! my lord," answered Lully, in a whisper, "I knew well what I was about, I have another copy of it!" Unhappily this ill-timed pleasantry was followed by a relapse; the gangrene increased, and the prospect of inevitable death threw him into such pangs of remorse, that he submitted to be laid on a heap of ashes with a cord round his neck; and in this situation he expressed a deep sense of his late transgression. On being replaced in his bed, he became composed, and died shortly afterwards.

At the time when Lully was placed at the head of *les petits violons*, not half the musicians in France were able to play at sight. A person was esteemed an excellent master who could play thorough-bass on the harpsichord or the theorbo in accompaniment to a scholar; and, with respect to composition, nothing can be conceived more inartificial than most of the sonatas and airs for violins at that time. The treble part contained the whole of the melody; the bass and the tenor parts were mere accompaniments; and the whole was a gross and sullen counterpoint. The combination of sounds then allowed were too few to admit of sufficient variety; and the art of preparing and resolving discords was a secret confined to few. Lully contributed greatly to the improvement of French music. In his overtures he introduced fugues, and was the first who, in the choruses, made use of the side and kettle drums.

It is somewhat difficult to characterise his style. It seems, however, to have been completely original, and derived from no other source than the copious fountain of his own invention.

His compositions were chiefly operas and other dramatic entertainments: these, though excellent in their kind, would give but little pleasure at the present day; the airs being short, formed of regular measures, and too frequently interrupted by recitatives. Louis XIV. was fond of dancing, and had not taste for any music but airs, in the composition of which, a stated number of bars was the chief rule to be observed. Of harmony or fine melody, or of the relation between poetry and music, he seems to have had no conception; and these, of course, were all so many restraints upon Lully's talents.

The merits of Lully ought to be estimated from his overtures and works of a more serious nature than his operas. There are extant several of his motets, and some other good compositions for the church, though not in print. His operas and other theatrical performances, which were very numerous, have been nearly all published. He composed symphonies for violins in three parts; but these are not to be met with in print.

He is said to have been the inventor of that species of composition, the overture; and more particularly that spirited movement, the *largo*, which is the general introduction to the fugue: for, though it may be said that the symphonies or preludes of Carissimi, Colonna, and others, are in effect overtures, yet the difference between them and those of Lully is very evident; the former were compositions of a mild and placid kind, the latter are animated and full of energy.

LULLY, (Louis) and LULLY, (Jean Louis) sons of the preceding, were also musicians. They composed, in conjunction, the music to the opera of "*Zéphire et Flore*," written by Michael du Boullai, secretary to the grand prior of Vendôme, and represented in the académie royale in 1688. They also set the opera of "*Orpheus*," written by the same person, and an opera called "*Alcide*."

LUPI, (Didier) a French contrapuntist of the sixteenth century. Of his works the following are yet extant: "*Chansons Spirituelles*," 1548. *Chansons Spirituelles à quatre*," Paris, 1571. "*Pseaumes* 30 *de David à quatre voix*," Lyon, 1549.

LUPI, (Lupus) a Flemish contrapuntist, flourished about the year 1550. He was a composer of great eminence among his contemporaries, but no entire work can be pointed out of his composition. Many single songs and motets by him are to be found in collections, especially in "*Salblinger Concentus* 4, 5, 6 *et* 8 *voc.*" Augsburg, 1545.

LUPPACHINI, (Bernardino del Vasto) an Italian composer, about the year 1550, published "*Madrigali à* 4 *voci*," Venice, 1546, and "*Madrigali à* 5 *voci*," Venice, 1547.

LUPPINO, (T. W.) organist of Ware, Herts. At about nine years old, Francis Cramer, from friendship to Luppino's father, (an English artist) took the son as a violin pupil; at the same time, and from a similar kind motive, Frank Lanza, a son of the singing-master, commenced teaching him the piano-forte. After studying three years, his parents then being called to the continent, F. Cramer took him entirely under his roof, and introduced him as a violin ripieno, at the Vocal and other concerts. In another three years the celebrated J. B. Cramer received him into his house as a piano-forte pupil, with whom he remained till 1808. To these gentlemen, particularly to Messrs. Cramer, Luppino is known to feel the warmest gratitude, not only for his musical education, but for nearly all the good which has since accompanied his career in life. In 1808, with the advice of his friends, Luppino accepted a proposal to assist C. Bridgeman, (many years established in Hertford) as teacher, tuner, and organist. In 1812, an organ having been erected in the neighbouring town of Ware, he and Bridgeman became joint organists of both places. In the following year Luppino's marriage

severed the above connection; since which time Luppino alone *has retained* the Ware organist's situation; and now, at the age of thirty-one, possesses a tolerably extended connection of teaching. He has only hitherto published "*A Selection of Psalms and Hymns for the use of Ware Church*," part of which are adapted, and part composed by himself. This volume is published at Goulding's, in the small octavo form, and is remarkable both for the tasteful selection of its contents and neatness of the editing.

LUSCINIUS, properly NACHTIGALL, (OTTOMARUS) a learned Benedictine friar, born at Strasburg, studied music first in his native town, and then at Vienna, where he first became known as a teacher of music. He was afterwards a preacher in St. Maurice's church, at Augsburg, and at the same time lecturer on the Greek language, in the Benedictine convent of St. Ulrich and Afra. Thence he was called to Basil, and lastly again to his native place, as canon of St. Stephen's church. According to Le Long, he died in the year 1535. An estimate may be formed of his learning, by his translation into German of the book of psalms, from the original Hebrew text, also by his translations of the symposiaka of Plutarch, and the orations of Isocrates, together with several other learned works. Luscinius was early in life a great friend of Erasmus, but became afterwards his most violent adversary. He was also concerned in the controversies with the famous Ulrich von Hutten, whom he attacked with such powerful satire, that, at last, Melanchthon gave him to understand, by an epigram, that his name could not possibly be Nightingale, but that he ought rather to be called Vulture. The following works by Luscinius, give him the greatest claim to the admiration of posterity, "*Musicæ Institutiones*," 1515, and "*Musurgia, seu Praxis Musica*," Strasburg, 1536 and 1542. The most interesting part of the latter work is the correct representation of all the instruments then in use. These, as well as the whole book, would have been as good as lost to us, after a lapse of about three hundred years, had not Hawkins fortunately given (vol. ii. p. 441 of his history) correct representations of all these instruments to the number of forty-nine.

LUSITANO, (VINCENTINO) a musician at Rome, about the middle of the sixteenth century. His principal work is entitled "*Introduzione facilissima et novissima di Canto fermo e figurato contrapunto semplice*," Rome, 1553; Venice, 1558 and 1561.

LUSTRINI (ABBATE) flourished in 1755 at Rome, as one of the first chapel-masters.

LUTHER, (Dr. MARTIN.) This celebrated reformer and professor was born at Isleben, in Saxony, in 1483. His "*Eulogium on Music*" has been published by Dr. Forkel, in the second volume of his *History of Music*. Luther also wrote several choral melodies. The following are the titles of some of those which he either composed entirely, or corrected: these titles are taken from the "*Pflichten eines Organisten*," i. e. "The Duties of an Organist," by the Music Direct. Turk, p. 42. 1. "*Wir glauben all an einen Gott, &c.*" 2. "*Jesaia dem Propheten das.*" 3. "*Ein veste Burg ist unser Gott, &c.*" 4. "*Erhalt uns Herr bey deinem Wort.*" 5. "*Es woll uns Gott genadig seyn.*" 6. "*Ach Gott vom Himmel sieh darein.*" 7. "*Es ist gewisslich an der Zeit,*" 8. "*Dies sind die heilgen zehn Gebot.*" 9. "*Nun bitten wir den heilgen Geist.*" 10. "*Gelobet seyst du Jesu Christ.*" 11. "*Vom Himmel hoch da komm ich her.*" 12. "*Komm, heiliger Geist, Herre Gott.*" 13. "*Mitten wir im Leben sind.*" 14. "*Gott der Vater wohn uns bey.*" 15. "*Vater unser im Himmelreich.*" And 16. "*Christ unser Herr zum Jordan.*" The music of some of these works is, with much probability, attributed to Luther, especially of the hymn called "*Das grosse glauben*," No. 1. Also of No. 2, "*Jesaia dem Propheten*," concerning which Johann Walther, in his epistle, speaks with particular praise, especially as to the manner in which Luther has adapted the notes to the text. On the other hand, the

melodies, Nos. 7, 8, 9, 10, 11, 12, 13, 14, were known long before Luther. To these ancient melodies may also be added, "*Ein Kindelein so löbelich*," "*In dulci Jubilo*," "*Christ fuhr gen Himmel*," and "*Erstanden ist der heilge*." Luther preferred these beautiful melodies to all the translations and adaptations from the Latin church.

Gerber is not certain whether the old litany to God and all the saints, (No. 14) was not originally a Catholic hymn. What, however, is certain is, that the melody was known before Luther. Nor does No. 15 belong to Luther. It was what is called in Germany a *bergkreyen weis*, that is, a melody used in singing histories in rhyme, something in the style of the romances or ballads of our day. There were, however, in the fifteenth century, spiritual as well as worldly *bergkreyen*. Thus, for instance, a certain Rotenbacher claims the following psalms, from Luther's first psalm book, in his collection of "*Bergkreyen*," printed in 1551, namely, "*Sie ist mir lieb die werthe Magd*," and "*Ein neues Lied wir heben an*." Three hundred years ago no difficulty was made in introducing the melodies of profane songs in churches. This plainly appears from Joh. Isaack's melody to "*Inspruck, ich muss dich lassen*," "Inspruck, I must leave thee," which afterwards became more known as a hymn, to the words, "*O welt ich muss dich lassen*," and after that, again became popular to the profane words, "*Nun ruhen alle walder*." From the *balletti* of Gastoldi, "*Viver lieto voglio, &c.*" and "*A lieta vita Amor ci, &c.*" were also introduced into the church with the text, "*In dir ist Freude*," and "*Jesu wollst uns weisen*," i. e. "In thee is joy," and "O Jesus, wilt thou show me." The melody No. 16, "*Christ unser Herr*," is not Luther's, but composed by Wolf Heinz, with whose name it was printed in 1544. We are also, perhaps, indebted to Joh. Walther and Ludwig Senfl for many melodies in Luther's collection. Luther's psalm book was at first very small, and in 1524 contained only three sheets, which sheets were also printed separately. They together contained eight psalms, but with only three melodies. Of these, are yet sung in Germany, No. 1, "*Nun freut euch lieber Christen*," i. e. "Now, Christians, fill your hearts with joy," but much altered, and "*Es ist das heil uns kommen her*," i. e. "Salvation now is come to us." The melody of the eleventh psalm, "*Salvum me fac, &c.*" is likewise in the first edition of Luther, as the psalm is yet found in German choral books. The songs in that collection, "*Ach Gott von Himmel sieh*," i. e. "O God, from Heaven look," "*Es spricht der unweisen mund wol*," i. e. "The lips of fools will speak," and "*Aus tiefer noth schrey ich zu dir*," i. e. "I call to thee in deep distress," must be sung to this same melody of the eleventh psalm. After Luther's first edition, the number of hymns increased yearly, because he not only wrote thirty more songs for the collection, but other divines did the same. The first edition of the enlarged hymn book was edited by George Rhaw, Joh. Walther, and Bapst, in Leipsic. We shall now mention some later editions in the sixteenth century. "*Gesangbuch Christilicher Psalmen und Kirchen lieder D. Mart. Lutheri und anderer frommer Christen, allesampt mit den Noten und ihren rechten Melodeyen, desgleichen etliche mit 4 Stimmen kunstlich abgesetzt*," Dresden, 1593. "*Geystliche Lieder, mit einer neuen vorrede D. M. Luther*," Nuremburg, 1558. "*Ausserlesene Psalmen vnnd Geissliche Lieder*," Pommern, 1593. "*Teutsch Psalmen und Gesangbuch D. Lutheri mit 4 Stimmen componirt, und auff den oblichen Choral gerichtet*," Eissleben, 1598. Luther was equally fond of figurate descant, which he endeavoured also to promote in the church. This appears from a printed collection of motets, with a preface, by him, which well deserves to be made public in some musical periodical work. The title is, "*Symphoniæ jucundæ 4 vocum, seu Motettæ 52, cum præfatione Mart. Lutheri*," Wittenberg, 1538. In the fourth year of the *Leipz. Mus. Zeit*, p. 497, is to be found an arrangement of Luther's interesting

thoughts on music and science in general; also his remarkable letter to Ludw. Senfel, translated from the Latin into German. (See also *Mus. Zeit.* An. 12, p. 35.)

LUTTICHIUS, (JOHANN) a German composer in the beginning of the seventeenth century, published "*Sales Venere Musicales, oder newe teutsche Politische Gesänge mit 4 und 5 Stimmen, auch lustige Inträden &c. mit 3 Stimmen,*" Leipsic, 1610.

LUYTON, (CAROLUS) court-organist to the emperor Rudolph II. in 1600. He published "*Cantiones Sacræ 5 voc.,*" Prague, 1603. "*Opus Musicum in Lamentationes Jeremiæ,*" Prague, 1603. "*Missæ 7 vocum,*" Prague, 1609. "*Lib. 1 Missarum,*" Frankfort, 1621. "*Madrigali, à 5,*" Venice, 1582.

LUZZASCHI or LUZZASCO. This musician was considered one of the greatest organists of his time in Italy, being second only to Claudio Merula. He belongs to the four whom Gallilei calls *musiciens par excellence.* He published, among other works, "*Madrigali,*" Naples, 1576, which excited universal admiration. Luzzaschi was a native of Ferrara, and concert-master and organist to duke Alphonso II. He died in his sixty-second year. His publication of madrigals above-mentioned, may still be found in the library at Munich.

LUZZO, (FRANCESCO) an Italian composer for the church, published "*Motetti Concertati à 2 e 3 voci,*" Venice, 1650.

LYON (SAMUEL THOMAS) was born in the year 1776. He received instructions in the practical part of his profession from his father, who was a very excellent performer on various instruments, and especially eminent on the bassoon. In the theory of music, he was a pupil of the late learned and ingenious Possin. When thirteen years of age, he performed in public the tenor part in an obligato quartet of Pleyel's, when the approbation he received caused him to be patronised by Attwood, who invited him to his house, where at that period Bridgetower was an inmate, having been placed under Attwood's care by his present majesty. At his music parties Lyon became familiar with the works of Haydn and Mozart, authors at that period comparatively but little known. In the year 1798, he was unanimously elected a member of the royal society of musicians, and in 1819, elected as one of the court of assistants or perpetual governors of that institution.

When the schism took place in the Philharmonic society, and two concerts were established, Lyon was engaged to play the tenor, and made his *début* in the septet of Beethoven. The applause he received obtained him the honour of being selected by Weichsel, Spagnoletti, Mori, &c. to perform in quartets and quintets, in seven concerts during that season. On January 2, 1824, Lyon was unanimously elected an associate of the Philharmonic society.

His publications are exclusively for the piano-forte, and principally composed for the use of juvenile performers: they have extended to sixteen operas, besides a great number of airs that he has arranged as rondos, and adaptations of the works of Handel and other authors.

M

MAASS, (JOHANN GEBHARD EHRENREICH) magistrate, and (since 1791) professor of philosophy at Halle, was born in Krottorf, near Halberstadt, in 1766. He has, besides several other works, written the following: "*Ueber die Instrumental Musik,* (*in der Neuen Bibl. des schön Wissensch*) B. 48," 1792. "*Zusatz zu dem Artik* Accent, *im Sulzer, in Hinsicht auf die Musik,*" i. e. "Appendix to Sulzer's article *Accent,* as relates to Music." In the *Nachträg zu Sulzer Theor. der sch. W.,* Maass has also written a paper, under the title "*Charaktere der vornehmsten*

Dichter aller Nat. von einer Gesellsch. v. Gel." i. e. "Character of the principal Poets of all Nations, by a Society of learned Men." In this paper, he answers to a question proposed, "By what means can the oratorical and pathetic accents be expressed in music?"

MACARI, (GIACOMO) a Roman dramatic composer, produced the following operas: "*Adaloaldo furioso*," 1727. "*Aristide*," 1735. "*Ottaviano trionfante di Marco Antonio*," 1735. "*La Contessina*," 1743.

MACCHI, (G.) an Italian dramatic composer, resident at Venice about the year 1750.

MACDONALD, (PHELPS.) This gentleman is of Irish extraction, and under the name of Phelps was highly celebrated in London, in the early years of the present century, as an amateur singer and vocal composer. He subsequently held the situation of private secretary to lord Burghersh, British ambassador at Florence. His works are principally in the style of Jackson, of Exeter, but modernized and improved by a due mixture of the Italian school. Amongst them are the following: "*Bring me an urn of work divine*," duet. "*An age is each hour*," canzonet. "*From thy arms, my dear Fanny*," canzonet. "*Hither, gentle zephyr*," canzonet. "*I whisper'd her my last adieu*," canzonet. "*Not soft falling showers*," canzonet. "*The heart that warm'd*," canzonet. "*Tho' thine eyes, my sweet girl*," canzonet. "*Whene'er the howling tempest*," canzonet. "*When fancy strews*," canzonet. "*When the maid that possesses*," canzonet. "*Close by the Welland's*," duet. "*Haste, ye gales*," duet, and "*O linger yet*," duet.

MACE, (THOMAS) born in the year 1613, was one of the clerks of Trinity college, Cambridge, and is distinguished, among the writers on music, by a work entitled "*Music's Monument, or a Remembrancer of the best practical Music, both Divine and Civil, that has ever been known to be in the World;*" published in folio in 1676. Under whom he was educated, or by what means he became possessed of so much skill in the science of music as to be able to furnish matter for the above work, he has no where informed us. We may collect from it that he was enthusiastically fond of music, and of a devout and serious disposition, though cheerful and good-humoured even under the infirmities of age and the pressure of misfortunes. His knowledge of music seems to have been chiefly confined to the practice of the lute, (his favourite instrument) and to so much of the principles of the science as enabled him to compose for it.

As to the above work, a singular vein of dry humour runs through it, which is far from being disgusting, since it exhibits a lively portrait of a good-natured old man. The four first chapters are an eulogium on psalmody and parochial music; the fifth contains a recommendation of the organ for that purpose. The sixth treats of "*How to procure an organist.*" In the eleventh and twelfth chapters he treats of cathedral music, and laments seriously its decline in this kingdom.

In parochial psalmody the author recommends what he calls *short, square, even, and uniform ayres*, and is "bold to say that many of our psalm tunes are so *excellently good*, that art cannot mend them or make them better." In speaking of the difficulty of singing in tune, even with a good voice, he observes, that, "with an *unskillful, inharmonious, coarse-grained, harsh voice*, it is impossible." "Tis sad to hear what whining, toling, yelling, or *screeking*, there is in our *country congregations*, where, if there be no organ to compel them to harmonical unity, the people seem *affrighted* or distracted." The liberal use of compounds by the ingenious master Mace, gives his language a very Grecian appearance.

The second part of the work treats of the lute, and professes to lay open all the secrets relating to that instrument, which, till the author's time, had only been known to the masters of the science.

The third part is on the viol and music

in general; and in this he censures the abuse of music, in the disproportionate number of bass and treble instruments in the concerts of his time, in which he says it was not unusual to have but one small weak-sounding bass-viol to two or three scolding violins; as he calls them.

He gives directions for procuring and maintaining the best music imaginable, and exhibits first the plan of a music-room contrived by himself for concerts, with galleries for auditors, capable of holding two hundred persons. The instruments are a table-organ, (an invention of his own) and a chest of viols, two violins, and basses of strength sufficient "that they may not outcry the rest of the music." To these he adds two theorbos, three "full-sized lyra-viols, lusty and smart speaking; because that in consort they often retort against the treble, imitating and often standing instead of that part, second treble." "And being thus stored, you have a ready entertainment for the greatest prince in the world."

He afterwards gives directions for playing the viol, with a few lessons by way of example; and concludes with a chapter on music in general, which, however, contains nothing more than some reflections of the author on the mysteries of music, which, he says, have a tendency to strengthen faith, and are a security against *the sin of atheism.* Mace does not appear to have held any considerable rank among musicians, nor is he celebrated either as a composer for, or a performer on the lute. His book, however, proves him to have been an excellent judge of the instrument, and contains such a variety of directions, as to render it a work of great utility. We find in it many curious observations on the choice of stringed instruments, the various kinds of wood of which they are made, the method of preserving them, and the mode of choosing strings.

MACHARINI, (Steffano) a Roman patrician, published, in 1720, "12 *Sonates à V. Solo e Continuo,*" Op. 1.

MACHAULT, (Guillaume de) a French composer, born about the year 1284. In 1301, he was in the service of the queen of Philippe-le-Bel, king of France, till, in 1307, he became *valet-de-chambre* to the prince himself. Some time after this, Henry, king of Navarre, placed Machault as secretary to John of Luxemburg, king of Bohemia, who was killed, in 1346, at the battle of Crecy. With this prince Machault remained more than thirty years. He was still living in 1370, since he wrote a work entitled "*The Siege of the City of Alexandria,*" in which he relates the assassination of Pierre de Lusignan, king of Jerusalem and of Cyprus, which event did not take place till near the end of the year 1369. Amongst other music, Machault composed some French and Latin motets, roundelays, and ballads, also a mass for four voices, which is thought to have been sung in 1364, at the coronation of Charles V., king of France. François Perne, of Paris, has reproduced this mass, which is a great curiosity, with a modern score.

MACHICOURT, (Petrus de) first singer at the church of Tours, in France, about the year 1556. He published at Paris nineteen songs, with music, and was a composer, much esteemed in the age of which he lived.

MACHOLDUS, (Johannes) a contrapuntist of the sixteenth century, probably from Thuringia, published "*Die Historia vom Leiden und Sterben Christi mit 5 Stimmen componirt,*" Erfurt, 1593, i. e. "The History of the Passion and Death of Christ, composed for five voices;" and "*Five Motetten auf die Türken-Gefahr gerichtet,*" Erfurt, 1595.

MACHOLDT, (J. H. C.) organist at Luneburg, published "*Arien und Lieder in Mus. gesetzt,*" Rintel, 1793. He has not, however, by his publication, raised a very honourable monument to his talents.

MACK, (Heinrich) chapel-master at Stuttgard and an able composer, flourished in 1670.

MACKENZIE, (J.) professor of music at Bampton, in Oxfordshire, is a native of Exeter, and finished his musical education

in London under the celebrated J. Field, pupil of Clementi. Mackenzie is a good pianist, and so smooth in his method of fingering, that he once performed with a wine-glass of water on the back of each hand. He has published some music for his instrument, amongst which is "*Variations on the Copenhagen Waltz.*"

MACKEY, (Isac. J.) a Swedish philosopher, wrote "*Diss. Orchestra, sive de Saltationibus Veter.*" Upsal, 1685.

MACQUE, (Giovanni di) a contrapuntist and organist in the service of the king of Naples, about the middle of the sixteenth century, published "*Canzonette alla Napolitana,*" 1555, and "*Madrigaletti à 6 voci,*" Antwerp, 1600.

MACROBIUS, (Ambrosius Aurelius Theodosius) a domestic of the emperor Theodosius, who held him in high esteem, was a foreigner, and flourished in the year 420 before Christ. Among his writings the following belongs to musical literature: "*Commentariorum in Somnium Scipionis a Cicerone descriptum, lib. 2,*" in which he treats of the music of the spheres, according to the Pythagorean doctrines.

MADIN, (Henri) of an Irish family, was born at Verdun, in France, in 1698. In 1737, he quitted the situation of chapel-master to the cathedral at Tours, which he then held, and was nominated chapel-master to the king of France. He soon after also succeeded Campra, as master of the choristers in the chapel royal at Versailles, in which town he died in 1748. The motets of abbé Madin were much esteemed in France, and sung, long after his death, in the chapel royal. They have remained in manuscript. In 1742, Madin published a work entitled "*Traité du Contrepoint simple,*" which is considered but a mediocre performance.

MADONIS, (Giovanni) an excellent violinist, born at Venice. Quartz and several other writers speak very highly of his talent. In 1731, he was invited to St. Petersburg, with a salary of one thousand rubles, and in 1744 was still resident there. Several concertos and sonatas of his composition were published at Paris.

MADRE DE DEOS, (Antonio da) a Carmelite friar of Lisbon, studied music under the two celebrated Portuguese composers, Duarte Lobo and Manuel Cardoso, and became afterwards vicar of the choir of his convent in Lisbon, where he died in 1690. He composed several psalms, motets, responsoria, and other church music, which is partly distributed among individual amateurs, and partly preserved in the royal musical library at Lisbon, where they are held in high estimation.

MADRE DE DEOS, (Fr. Filippe da) a canon and composer, born in Lisbon, flourished about the year 1620. He was chamber-musician to king Alphonsus VI, of Portugal, and teacher to king John IV., who became afterwards so celebrated in musical science. He left, at his death, several musical works in manuscript, which are preserved in the royal library at Lisbon.

MAELZEL. This very ingenious mechanic was born at Regensburg in 1776. He resided, in 1800, in Vienna, where he constructed an instrument, which, by means of a wheel drawn by a weight, performed pieces of Turkish music, as if played by a band of flutes, pipes, four trumpets, cymbals, triangle, and double drum. A double bellows furnished the wind. The sound of the trumpets was particularly admired. It was produced by ordinary trumpets blown by the machinery, with a power not to be excelled by any trumpeter. Maelzel sold this instrument, in the year of its invention, to an Hungarian nobleman for three thousand florins. Since that time he has been assiduously engaged in bringing this sort of mechanical production to the greatest possible perfection, and in trying to increase the number of instruments by two clarionets, and, if possible, also by two stringed instruments. This second instrument, which he called the Panharmonicon, was sold, as Gerber has been assured, for twenty-five thousand dollars, in Paris. Lastly, he brought to Vienna a new invented automaton, which raised, if possible, still greater

admiration and satisfaction than his preceding inventions. He first gave in Munich a concert to the court with this machinery, and afterwards a public one with extraordinary success.' In the *Journal des Modes* for 1809, p. 251, is found the following description of his automaton. "From a tent Mr. Maelzel led out a fine manly-looking martial figure, in the uniform of a trumpeter of the Austrian dragoon regiment Albert, his trumpet being in his mouth. After having pressed the figure on the left shoulder, it played not only the Austrian cavalry march, as also all the signals for the manœuvres of that army, but also a march and an allegro by Weigl, which was accompanied by the whole orchestra. After this, the dress of the figure was completely changed into that of a French trumpeter of the guard; it then began to play the French cavalry march, also all the signals of the French cavalry manœuvres, and lastly a march of Dussek's, and an allegro of Pleyel, accompanied again by the full orchestra. The sound of this trumpet is pure, and more agreeable than even the ablest musician could produce from that instrument, because the breath of a man gives the inside of the trumpet a moisture which is prejudicial to the purity of the tone. Maelzel publicly wound up his instrument only twice, and this was on the left hip." Maelzel is also the inventor of the celebrated automaton chess-player; likewise of the metronomes, for counting time in music: the latter are sold by Green in Soho-square.

MAERK (G. J.) published at Altona, in 1761, his first collection of canticles, with new melodies.

MAERTENS, probably an amateur, published about the year 1790, in Dresden, an air, with piano-forte accompaniment, called "*An die Sonne beym Aufgange*," i. e. "To the rising Sun."

MAFFEI, (Giov. Camillo) a Neapolitan philosopher, born at Solofra, published, amongst other works, "*Discorso Filosofico della Voce, e del Modo d'imparare di Cantar, di Garganta, raccolto da D. Valerio de Paolo di Limostnano*," Naples, 1563.

MAFFOLI, (Vincenzo) one of the first tenor singers of his time in Italy, whose person and voice were equally agreeable. He joined to these talents great strength, facility, and much energy and feeling, in his dramatic representations. In the year 1787, he sang in the theatre *Aliberti* at Rome, where the audience were filled with admiration, and called out to him "*Maffolo! Maffolissimo!*" He sang also, in 1790, at Reggio, Sienna, and Turin; shortly after which, he was invited to Vienna, to perform at the great theatre there, where he played the more serious parts in the opera buffa. He seems to have quitted Vienna about the year 1794.

MAGALHAENS, (Filippe de) court chapel-master at Lisbon, was born at Azeitam, a village within the patriarchate of Lisbon. Manoel Mendes was his master in music, in whose school he became so well informed, that shortly after his instructions were ended, he was appointed court chapel-master. He is ranked among the best composers of his country, and left, at his death, the following works: "*Cantica Beatissimæ Virginis*," Lisbon, 1636. "*Missæ 4, 5, et 6 vocibus*," Lisbon, 1636. "*Cantus Ecclesiasticus, commendandi animas corporaque sepeliendi defunctorum; Missa et Stationes juxta Ritum sacrosanctæ Romanæ Ecclesiæ Breviarii Missalisque Romani Clementis VIII. et Urbani VIII. recognitionem ordinata*," Lisbon, 1614, also Antwerp, 1691. Besides these, there are still in the royal library at Lisbon a considerable collection of masses, motets, &c. by this master.

MAGE, (Du) organist of St. Quentin's church, at Paris, about the year 1740, published a collection of music, in the first ecclesiastical tone, for the organ.

MAGERIUS, (Steffanus) a composer at the end of the sixteenth century, set to music "*Schertzer's Symbolum*," Nuremburg, 1569 or 1599.

MAGGHIELS, (Jean) a French composer in the beginning of the seventeenth

century, published "*Chansons à* 4, 5, *et* 6 *voix*," Douay, 1600.

MAGGI, (Nat. Thom.) a musician, died in London in 1787. He was probably not destitute of fame in his art, as his portrait has been engraved by the celebrated Bartolozzi.

MAGGIORE, (Francesco) a Neapolitan dramatic composer, wrote several operas for different towns in Europe. He died in Holland about the year 1780.

MAGHERINI, (Giuseppe Maria) a Milanese composer, born about the year 1752, brought out, in 1770, an oratorio called "*The Judgment of Solomon.*" In 1780, an opera of violin trios, by Magherini, were published in London. Another musician of this name lived at Rome at the beginning of the eighteenth century.

MAGIELLUS, (Dominicus) a contrapuntist of the sixteenth century, published "*Madrigali à* 5 *voci*," Venice, 1567, and "*Madrigali à* 5 *voci*," Venice, 1568. Both works are yet in the elector's library at Munich. He was a native of Valeggio.

MAGINI, a vocal composer of the good Italian school, flourished about the year 1700. The following of his solo cantatas are yet extant in manuscript: "*Cantata: Io non so, quando vi miro, à Sopr. e Cemb.*" "*Cantata: Vo mi negate amore, à Sopr. e Cemb.*" "*Cantata: Da che vidde il duo, &c. à Sopr.*, 2 *V.*, *e Cemb.*"

MAGIUS, (Franciscus) a Sicilian composer, born at Castro Vetrano, published "*Sacra Armonia, e Musicali Concenti à* 2, 3, 4, *e* 5 *voci, con una Messa à* 5 *concertata*," Milan, 1670.

MAGNASCO (Lodovico da Santa Fiora) flourished, about 1550, as composer and singer in the papal chapel. He was afterwards made bishop of Assisi.

MAGNI, (Benedetto) an Italian composer in the beginning of the seventeenth century, published "*Motetti*," Venice, 1616. "*Messe Concertate à* 8 *voci*," Venice, 1616. "*Concerti à* 1, 2, 3—8 *voci*," Ops. 1, 2, and 3, Venice, 1616.

MAGNI, (Giuseppe) chapel-master of the cathedral church at Foligno, was born there. He may be reckoned among the good composers of his time, that is, about the year 1700. He composed, amongst other works, "*Decio in Foligno*," a melo-drama, represented in the church of the above town in 1697. He also composed the opera "*Teuzzone*," Milan, 1706.

MAGNI, (Paolo) chapel-master at Milan, towards the end of the seventeenth century.

MAGNUS, organist of the church of St. Giles in the Fields, in the first half of the last century; he was esteemed a great master of harmony, and had a style which none could imitate. Excessive study and application brought on a disorder in his mind, and he died a young man.

MAHAUT, (Antoine) a good composer and flutist, lived at Amsterdam from the year 1740 to 1760, when he fled from his creditors to a convent in France, and about the same time published a work entitled "*Nouvelle méthode pour apprendre, en peu de tems, à jouer de la flûte traversière, à l'usage des commençans et des personnes plus avancés.*" Some years afterwards a second edition of this work appeared. There have further been printed of the works of Mahaut nine operas of solos, duos, concertos, &c. for the flute, also some symphonies, and three operas of Dutch, French, and Italian ariettes.

MAHON, a celebrated clarionetist in London, in the latter half of the last century.

MAHU, (Stephan) an able German contrapuntist about the year 1520. Of his labours there still exist some choral melodies in Hans Walther's "*Cantionale.*" There are also some profane songs by him, in a collection printed at Nuremburg in 1544. Of these, a five-part song has been inserted by Dr. Forkel, in the second volume of his *History of Music*, p. 686-691. The song begins with the following words:

"Es wolt ein alt man auf die Bulschaft gan,
Da legt er, seine beste Kleider an."

In the Munich library are also found "*Officia*," by Mahu, in manuscript.

MAICHE, (De) probably a guitarist at Paris, published there "*Canons à 3, 4, et 5 voix, avec Acc. de Lyre ou de Guitare,*" Paris, 1803.

MAICHELBECK, (F. A.) director of the concerts at Freyburg, published there, in 1736 and 1738, two operas of sonatas for the harpsichord.

MAIER, (Gregorius) a composer, about the middle of the sixteenth century, of whose productions Jacob Pair has introduced several pieces in his fugues, published in 1587.

MAIER, (J. F. B. G.) singer and organist at Halle, in Suabia, published there, in 1732, a didactic work called "*Museum Musicum, theoretico-practicum, &c.*"

MAIFIELD (Ludwio) published "30 *Lieder,*" Leipsic, 1793.

MAILLA, (P. Joseph Anna Maria de Moryac de) a Jesuit, was, during forty-five years, a missionary at Pekin, in China, and died there in 1748. He published "*Histoire générale de la Chine, ou Annales de cet Empire, traduites du Tong-Kien-Kang-Mou, et publiées par l'Abbé Grosier,*" Paris, 1777. In this work, he speaks of the Chinese practical music, and of the musical books of the Chinese.

MAILLARD, (Gilles) a composer at Lyons towards the end of the sixteenth century, was born at Terwanen, in Flanders. He wrote many musical works, of which only the following has become known through the medium of the press: "*La Musique, contenant plusieurs Chansons Françoises à quatre, cinq, et six parties,*" Lyons, 1531.

MAILLARD or MAGLIARD, (Pierre) a Jesuit, born at Ypres in 1585, applied himself to the study of music, as well as to that of the sciences, for which purpose he followed his master, Gregorius de la Hele, to Spain, when the latter was invited to Madrid as chapel-master to king Philip II. He returned afterwards to Dornick, where he had previously been a singer in the cathedral church, and was then made a prebendary, and lastly rector at Herzogenbusch, where he died in 1640. His treatise "*De Tonis Musicis,*" in French, must have been printed, but is only known to Gerber by the title, which is as follows: "*Les Tons, ou Discours sur les Modes de Musique, et les Tons de l'Eglise, et la Distinction entre eux,*" Tournay, 1610.

MAILLERIE, (M. de la) a French musician, lived about 1710. He published at Amsterdam, "*Trio pour toutes Sortes d'Instruments,*" and "*Six Sonates à deux Fl. e B. C.*"

MAINBERGER, (J. C.) chapel-master at Nuremburg, was born in 1750. He was successor to Gruber in this office. It is said, however, that he was neither a composer nor vocalist, and that he played no other instrument than the organ, which he had learnt of Gruber.

MAINDROITE, a French composer, has published the following compositions: "*Chansons libres avec. Acc. de Pianoforte,*" Paris, 1800.

MAINZER, chamber-musician and clarionetist to the margrave of Schwedt, published at Offenbach, about the year 1785, some instrumental music for the flute and violin.

MAIRAN, (Jean Jacques d'Ortous de) permanent secretary to the academy of sciences, was born at Béziers in 1678. He published, in 1737, in the memoirs of the above academy, "*Discours sur la propagation du son dans les différens tons qui le modifient;*" also, in the following number, "*Eclaircissements sur le Discours précédent.*"

MAJO, (Giuseppe de) born at Naples about the year 1698, after having studied in one of the conservatories of Naples, and given many successful proofs of his abilities, he was appointed master of the royal chapel, as successor of Durante. Majo filled this situation to the satisfaction both of the court and public, who, on occasions of solemnity, repaired in crowds to the chapel royal. His reputation did not suffer from the contrast with that of his great predecessor, and he enjoyed the applause and esteem of his fellow-citizens. It appears, however, that Majo chiefly excelled as an instructor, as

he has left few compositions, and many excellent pupils.

MAJO (Francesco or Ciccio di) was the son of an obscure musician. From his youth he was educated for the bar, and did not begin to learn music till he was twenty years of age. He then went to Bologna to hear Padre Martini, and, by the advice of this learned theorist, together with the study of the works of Jomelli, which he had always before him, he was not long before he became known as a musician. He was first invited professionally to Rome, where he wrote the music to the opera "*Demofoonte,*" in which several airs, full of fire and expression, excited universal admiration; for instance, "*Sono in mar, non veggo sponde, &c.,*" and "*Per lei fra l'armi dove guerriero;*" especially, however, the soliloquy of *Timantes*, in the third act, beginning with "*Misero me, &c.*" He afterwards wrote the opera "*Montezuma,*" which was received with extraordinary applause, particularly the air "*A morir se mi condanna,*" which produced tears in every spectator. His sublime and enrapturing songs were not sacrificed to instrumental accompaniment, as is now but too commonly the case. Afterwards he went to Naples, where he wrote several operas, among which is "*Ipermnestra,*" but, strange to say, in his own country alone he met with but little encouragement. He died at Naples in 1773, under thirty years of age. The following is a list of his principal works: "*Artaserse,*" opera, words by Metastasio, 1762. "*Ipermnestra,*" 1762. "*Catone in Utica,*" words by Metastasio, 1763. "*Montezuma,*" 1765. "*Antigono,*" of Metastasio, 1768. "*Didone abbandonnata,*" of Metastasio, 1769. "*Allessandro nell' Indie,*" also of Metastasio, 1774. "*Eumene,*" first act only. "*Ifigenia in Tauride.*" Sacred music: "*Salve Regina;*" this was performed with great applause at the *concert spirituel* at Paris in 1782. "*Dixit Dominus Domino meo.*"

MAJORANO, (Gaetano.) See Caffarelli.

MAIZIER, (Carl Wilhelm, M. D.) an amateur musician at Burg, near Magdeburg, published at Leipsic "*Musicalischt Bagatellen fürs Klavier,*" first part, 1797. A review of the same is to be found in the *Leipz. Mus. Zeit.* Jahrg 1, p. 851.

MAKOWECZKY, chamber-musician to the Prussian court, was born in Bohemia; he was a pupil, on the horn, of the celebrated Punto. He published, about the year 1802, several operas of music for his instrument at Leipsic.

MALCOLM (Alexander) published at Edinburgh, in the year 1721, "*A Treatise of Music, speculative, practical, and historical.*" This work is divided into fourteen chapters.

The first chapter contains an account of the object and end of music, and of the nature of the science. The author begins by explaining the nature of sound. He then inquires into the various affections of sounds, so far as they relate to music, of which he makes two divisions: first, the knowledge of the materia medica; secondly, the art of composition.

The second chapter treats of tune, or the relation of acuteness and gravity in sounds.

The third chapter contains an inquiry into the nature of concord and discord, and is concluded with a relation of some remarkable phenomena respecting them.

The fourth chapter is on the subject of harmonical arithmetic, and contains an explanation of the nature of arithmetical, geometrical, and harmonical proportions, with rules for the addition, subtraction, multiplication, and division of ratios and intervals.

The fifth chapter contains the uses and application of the preceding theory, explaining the nature of the original concords, and also of the compound ones.

The sixth chapter explains the geometrical part of music, and the method of dividing right lines, so as their sections or parts, one with another, or with the whole, shall contain any given interval of sounds.

The seventh chapter treats of harmony, and explains the nature and variety of it, as

it depends upon the various combinations of concording sounds.

The eighth chapter treats of concinnous intervals, and the scale of music; and in this are shown the necessity and use of discords, and their original dependence on the concords. It explains farther the use of degrees, in the construction of the scale of music.

The ninth chapter is on the mode or key in music, and of the office of the scale of music.

The tenth chapter treats of the defects of instruments, and the remedy for these in general, by means of sharps and flats. This chapter is concluded by a general approbation of the semitonic division, and the present practice of tuning the organ or harpsichord, corresponding as nearly to that as the judgment of the ear will allow. As to the pretences of nicer kinds of musicians, he demonstrates that they tend to introduce more errors than those under which the present system labours.

The eleventh chapter describes the method and art of writing music, and shows how the differences in tune are represented. Under this head, the author explains the nature and use of the cliffs, and the nature of transposition. He explains, also, the practice of solmisation. Lastly, he enters into an examination of Salmon's proposal for reducing all music to one cliff, as delivered in his *Essay to the Advancement of Music*, of which he approves.

The twelfth chapter is on the time or duration of sounds in music.

The thirteenth chapter contains the general rules and principles of harmonic composition. These are such as are to be found in almost every book on the subject of musical composition.

The account given, in the fourteenth chapter, of the ancient music, is, considering its brevity, very entertaining and satisfactory.

In a short history of the improvements in music, which makes part of this last chapter, the author particularly notices the reformation of the ancient scale of Guido, and adopts respecting it the sentiment of a very ingenious man, who says that it is "*crux tenellorum ingeniorum.*"

In the comparison between ancient and modern music, the author gives a decided preference to the latter; and on the controverted question, Whether the ancients were acquainted with music in consonance or not? he cites a variety of passages from Aristotle, Seneca, and Cassiodorus, to determine the negative.

This work is replete with musical erudition; and, extensive as the subject is, the author has contrived to bring under consideration all the essential parts of the science. His knowledge of mathematics has enabled him to discuss, with great clearness and perspicuity, the doctrine of ratios, and other abstract speculations, in the language of a philosopher and a scholar. In short, it is a work from which a student may derive great advantage; and it may be justly deemed one of the most valuable treatises on the subject of theoretical and practical music, that is to be found in any of the modern languages.

MALETTI, (Jean de) a French composer of the sixteenth century, born at St. Maximin, in Provence. He published "*Amours du Ronsard à huit parties,*" Paris, 1578.

MALVEZZI, (Cristoforo) chapel-master at the court of the Medicis, in the middle of the sixteenth century.

MALZAT, (Johann Michel.) In Traeg's *Musical Catalogue*, Vienna, 1799, a number of manuscript works by this composer are mentioned, which are mostly written for the English horn, (obligato) or for the hautboy. They consist of "3 *Conzertirende Sinfon,*" "2 *Conzerte für Hoboe,*" "2 *Dergl. für das Engl. Horn,*" "2 *Dergl. für den Fagott,*" "1 *Dergl. fürs Violoncello,*" "1 *Septetto fürs Engl. Horn,*" "3 *Sestetti für Hoboe,*" "4 *Quintetti, theils für Hoboe und theils für Flote,*" "11 *Quartetti, in welchen das Hauptinstrument bald Flote, bald Hoboe, ein Engl. Horn oder Fagott ist,*" and "2 *Doppelkonzerte für Hoboe und Fagott.*"

MANCHICOURT, (Pierre) a native of Bethune, and director of the music in the cathedral church of Dornick, who flourished about the year 1580, was a composer of songs and motets. From his compositions that are yet extant, he seems to have been not only a dry but a clumsy contrapuntist.

MANCINELLI, (Dom.) an Italian composer, published much flute music in Paris, London, and Berlin, about the year 1775.

MANCINI, (Giov. Battista) one of the most celebrated pupils of Bernachi, published at Vienna, in 1774, a work entitled "*Pensieri e riflessioni pratiche sopra il canto figurato.*" This book has been translated into French twice, in one volume, octavo, and is considered to be a publication eminently classical. Mancini died at Vienna in 1800, in the eighty-fourth year of his age. In the latter part of his life, he retired on a pension, as singing-master to the court.

MANCINI, (Francesco) a pupil of Leonardo Vinci, was born at Naples in 1691. If not the heir of his master's talents, he inherited at least his manners and principles. He first studied his art in the conservatory of Loretto, of which he became one of the directors, on the completion of his studies. He excelled as much in composition as in tuition. The numerous and excellent scholars, and the works he has produced, are so many proofs of his merit. Amongst his operas, both in the serious and comic style, "*Il Cavaliere Bretone,*" and "*Maurizio,*" are the most distinguished. The genius of Mancini was equally adapted to both styles. Brilliant, gay, light, and agreeable, full of truth and expression, he delighted in the comic opera; noble, elevated, grave, and even sublime, he charmed in the serious. The character of his melody, in both species, was always appropriate; and this propriety reigned alike in his airs and in his accompaniments. He composed but little; but the works which remain to us are marked by taste and delicacy, grace and truth. He continued the labours of his predecessors, with the view of making the school of Naples the greatest in Italy. Hasse regarded Mancini among the best masters of the art.

MANDINI, (Paolo) a singer at Venice in 1787, was at Paris in 1790, where he performed at the opera buffa with great success. His wife was also an excellent singer.

MANELLI, (Francesco) of Tivoli, composed the music of the first opera that was given at Venice, in 1637; its title was "*Andromeda.*" In 1638, he gave there "*La Maga fulminata.*" The novelty of the singing, which replaced the declamation till then in use at Venice, had so great an effect, that the Venetians immediately began to build proper theatres for these performances. Manelli afterwards composed for them several other operas.

MANELLI, (Carlo) a violinist at Rome, born at Pistoja, published there, in 1682, a work of sonatas for his instrument.

MANELLI, (Pietro) an Italian comic singer, towards the middle of the eighteenth century. His performances at Paris, in the buffo style of his country, are said to have prepared the French for a better style of comic music than they had previously practised.

MANENTI (Giov. Pietro) is ranked by Cerreto, in 1601, among the most eminent musicians.

MANFREDI, (Ludovico) a minorite and composer of church music, in the seventeenth century. Of his works have been printed, "*Motetti,*" Venice, 1638, and "*Concerti à 5 Voci, Libro* 1, 2, 3, 4."

MANFREDI, (Filippo) born at Lucca, was a pupil of Tartini. He published at Paris, in 1768, "*Six Solos pour Violon,*" Op. 1.

MANFREDI, (Mutio) an Italian composer, called *Il Formò Academico,* lived in the beginning of the seventeenth century. There have been printed of his works "*Madrigali,*" Venice, 1606.

MANFREDINI, (Vincenzo) chapel-master to the court of Russia, was born at Bologna, and studied composition under Perti and Fioroni. In 1755, he went to

Russia, and in 1769 returned from that country, having amassed a considerable fortune. In 1775, he published a didactic work, of no great merit, under the title of "*Regole Armoniche.*" The rest of his compositions consist of sonatas for the harpsichord and violin, operas and motets, hardly any of which are known out of Russia.

MANGEAN, a French violinist at the *concert spirituel* at Paris, in 1750. He published, about the same time, several operas of solos, duos, and trios for his instrument.

MANGONI, (Antonio) a composer of the seventeenth century, born at Caravaggio, published "*Missa e Salmi,*" Milan, 1623.

MANIERE, (Exupere de la) a professor of the harp and piano-forte at Paris, published there, in 1786, "*Sixième Recueil des Airs var. pour la Harpe,*" "*Septième Rec. ditto,*" and "*Premier Rec. de huit Préludes, trois Chans. et Rom. Acc. de Harpe, Parol. et Mus. du même,*" Op. 9, 1785.

MANINI, an Italian dramatic composer, wrote about 1733 in Rome, for the theatre there.

MANKELL, a German musician, has made himself known by the following instrumental music: "*Serenata à deux Clarinett., deux Cors, et deux Bassons,*" 1799. "*Six petites Pièces très facil. pour deux Clar., deux Cors, un Basson, et un Fl.*" 1799. "*Divert. à deux Clar., deux Cors, et deux Fag. Part. I.*" Hamburgh, 1800.

MANN, (Johann Cristoph) a professor of the harpsichord at Vienna, about the year 1766. He wrote much music for his instrument.

MANNA, (Genaro) a Neapolitan musician, and nephew of D. Sarro. In 1751 he gave, at Venice, the opera "*La Didone abbandonnata,*" of Metastasio; and in 1753, "*Siroe,*" of the same poet. He retired from public life about the year 1780.

MANNI, (Dominicus Maria) a learned writer at Florence, in the beginning of the eighteenth century. He published "*De Florentinis Inventis Commentarius,*" Ferrara, 1731, in which he speaks of the part which Florence has taken in the invention of the opera.

MANNL, (Joseph) first violin in the imperial chapel at Vienna, about the year 1766, died in that city in 1777.

MANOIR, (Guillaume du) a celebrated violinist in the service of Louis XIII., was nominated by the king, in 1630, after the death of the violinist Constantine, *roi des violons, maître des ménétriers,* i. e. king of the violins, and master of the minstrels. He published "*Le Mariage de la Musique et de la Danse,*" Paris, 1604.

MANSARO, (Dom. dello) a composer of the sixteenth century, many of whose works have been published in the *De Antiquis primo libro à 2 Voci de diversi Autori di Bari,* Venice, 1585.

MANSUI, (François Charles) born at Amsterdam in 1785, is considered a good instrumental composer. He has published much music in France and Germany, for the piano-forte and violin.

MANZIA, (Luigi de) a musician and composer at Dusseldorf, about the year 1650.

MANZOLI (Giovanni) was born at Florence about the year 1725. Having attained much celebrity in Italy as a singer, he was engaged by Farinelli, in 1753, for the opera at Madrid, where he obtained a salary of one thousand six hundred ducats. In 1764, he arrived in England, and Dr. Burney thus describes his *début.* "The expectations which the great reputation of this performer had excited were so great, that at the opening of the theatre in November, with the pasticcio of *Ezio,* it was with great difficulty I obtained a place, after waiting two hours at the door. Manzoli's voice was the most powerful and voluminous soprano that had been heard on our stage since the time of Farinelli; and his manner of singing was grand, and full of dignity. In this first opera, he had three songs, composed by Pescelli, in three different styles, all of which he executed admirably. The lovers of music in London were more unanimous in approving his

voice and talents, than those of any other singer within my memory.

"The applause was hearty, unequivocal, and free from all suspicion of artificial zeal: it was a universal thunder of acclamation. His voice alone was commanding from native strength and sweetness; for it seems as if subsequent singers had possessed more art and feeling: and as to execution he had none. He was, however, a good actor, though unwieldy in figure, and not well made; neither was he young when he arrived in London; yet the sensations he excited seem to have been more irresistible and universal, than I have ever been witness to in any theatre."

Manzoli had for his benefit *Il Re Pastore*, an opera, of which the music was chiefly by Giardini, and with the exception of the songs composed for Manzoli, had been performed in 1755.

The public, however, were more delighted with this great singer's performance in *Ezio*, than in any other opera that was brought on the stage during his residence in this country, which was only one season, at the end of which he returned to Italy, and was succeeded here by Elisi, who arrived in London, for the second time, in the autumn of 1756.

MAPPES, (PETER) a clerk of the excise at Berlin, in 1798. He was an able violinist and piano-forte player, and published, about 1788, "2 *Sonaten für das Klavier zum Besten der Armen*," Berlin. They are written in the Bacchanalian style.

MARA (MADAME) was born at Cassel in 1760, and it is stated, on the authority of a foreign correspondent of Dr. Burney, that her early years were devoted to the study of the violin, which, as a child, she played in England, but quitted that instrument, and became singer, by the advice of the English ladies, who disliked a "female fiddler." It may, therefore, have happened, that to this prejudice we owe the delight experienced from the various excellencies of the most sublime singer the world ever saw. Nor was the objection of the English ladies the only prejudice which Miss Schmelling had to encounter; for, on her arrival at Berlin, at the age of twenty-four, Frederick the Great, king of Prussia, who affected as high a skill in music as in war, could scarcely be prevailed upon to hear her, his majesty declaring, that he should as soon expect pleasure from the neighing of his horse, as from a German singer. One song, however, convinced him of her ability, which he immediately put to the severest trial, by selecting the most difficult airs in his collection, and which Miss Schmelling executed at sight, as perfectly as if she had practised each of these compositions all her life. Her earliest singing-master was an old man of the name of Paradisi, and at fourteen she sung before her late majesty with the greatest success. From 1767 to 1783, she passed through Germany and Switzerland; she visited Naples at a period subsequent to her appearance in England. Although it is related that Madame Mara's first impressions led her to songs of agility, yet her intonation was fixed by the incessant practice of plain notes. We know, from her own assurance, that to confirm the true foundation of all good singing, by the purest enunciation, and the most precise intonation of the scale, was the study of her life, and the part of her voicing upon which she most valued herself. The late Dr. Arnold told the writer of this article, that he had, by way of experiment, seen Mara dance, and assume the most violent gesticulations, while going up and down the scale; yet such was her power of chest, that the tone was as undisturbed and free, as if she had stood in the customary quiet position of the orchestra.

The Italians say, that "of the hundred requisites to make a singer, he who has a fine voice has ninety-nine." Madame Mara had certainly the ninety-nine in one. Her voice was in compass from G to E in altissimo, and all its notes were alike even and strong; but if we may be permitted to supply the hundredth, she had that also in a supereminent degree, in the grandest and most sublime conception. At the early age

of twenty-four, when she was at Berlin, in the immaturity of her judgment and her voice, the best critics admitted her to have exceeded Cuzzoni, Faustina, and indeed all those who had preceded her. Our age has since seen Billington and Catalani, and we still believe, that, in majesty and truth of expression, (that term comprehending the most exalted gifts and requisites of vocal science) Mara retains her superiority. From her we deduce all that has been learned concerning the great style of singing. The memory of her performance of Handel's sublime work, "*I know that my Redeemer liveth,*" is immortalized, together with the air itself. Often as we have since heard it, we have never witnessed even an approach to the simple majesty of Mara: it is to this air alone that she owes her highest preeminence; and they who, not having heard her, would picture to themselves a just portraiture of her performance, must image a singer who is fully equal to the truest expression of the inspired words, and the scarcely less inspired music of the loftiest of all possible compositions.

But Mara was the child of sensibility: every thing she did was directed to the heart; her tone, in itself pure, sweet, rich, and powerful, took all its various colourings from the passion of the words; and she was not less true to nature and feeling in "*The Soldier tir'd,*" and in the more exquisite, "*Hope told a flattering tale,*" than in "*I know that my Redeemer liveth.*" Her tone, perhaps, was neither so sweet nor so clear as Billington's, nor so rich and powerful as Catalani's, but it was the most touching language of the soul. It was on the mastery of the feelings of her audience that Mara set her claims to fame. She left surprise to others, and was wisely content with an apparently (but not really) humbler style; and she thus chose the part of genuine greatness.

The elocution of Mara must be taken rather as universal than as national; for although she passed some time in England when a child, and retained some knowledge of the language, her pronunciation was continually marred by a foreign accent, and those mutilations of our words which are inseparable from the constant use of foreign languages, during a long residence abroad. Notwithstanding this drawback, the impression she made, even upon uneducated persons, always extremely alive to the ridiculous effects of mispronunciation, and upon the unskilled in music, was irresistible. The fire, dignity, and tenderness of her vocal appeal could never be misunderstood; it spoke the language of all nations, for it spoke to the feelings of the human heart.

Her acquaintance with the science of music was considerable, and her facility in reading notes astonishing. The anecdote related above, will prove how completely all music was alike easy to her comprehension. Perhaps she is indebted to her fiddle for a faculty, at that time not very common. We have observed, that all players on stringed instruments enjoy the power of reading and writing music beyond most others: they derive it from the apprehension of the coming note, or distance, which must necessarily reside in the mind, and direct the finger to its formation. The two branches of art are thus acquired by the violinist in conjunction; and to her knowledge of the violin we attribute Madame Mara's early superiority in reading difficult passages. Mara's execution was certainly very great; and though it differs materially from the agility of the present fashion, it may be considered as more true, neat, and legitimate, inasmuch as it was less quaint and extravagant, and deviated less from the main purpose of vocal art expression. Mrs. Billington, with a modesty becoming her great acquirements, voluntarily declared, that she considered Mara's execution to be superior to her own in genuine effect, though not in extent, compass, rapidity, and complication. Mara's divisions always seemed to convey a meaning, they were vocal, not instrumental; they had light and shade, and variety of tone; they relaxed from or increased upon the time, according to the sentiment of which they

always appeared to partake: these attributes were always remarkable, in her open, true, and liquid shake, which was certainly full of expression. Neither in ornaments, learned and graceful as they were, nor in her cadences, did she ever lose sight of the appropriate characteristics of the sense of melody. She was, by turns, majestic, tender, pathetic, and elegant, but the one or the other, not a note was breathed in vain. She justly held every species of ornamental execution to be subordinate to the grand end of uniting the effects of sound sense in their operations upon the feelings of her hearers. True to this principle, if any one commended the agility of a singer, Mara would ask, "Can she sing six plain notes?"

We place Madame Mara at the very summit of her profession, because, in majesty and simplicity, in grace, tenderness, and pathos, in the loftiest attributes of art, in the elements of the great style, she far transcended all her competitors in the list of fame. She gave to Handel's compositions their natural grandeur and effect, which is, in our minds, the very highest degree of praise that we can bestow. Handel is heavy, say the musical fashion-mongers of the day. Milton would be heavy beyond endurance, from the mouth of a reader of talents even above mediocrity. The fact is, that to wield such arms, demands the strength of giants. Mara possessed this heaven-gifted strength. It was in the performance of Handel, that her finer mind fixed its expression, and called to its aid all the powers of her voice, and all the acquisitions of her science.

Madame Mara left England in 1802, with powers astonishingly preserved, considering her long professional labours. Her last performance was on the 3d of June in that year, when Mrs. Billington sung a duet with her, a test of power from which she came off with undiminished reputation. Since that period, Mara has resided principally in Russia, and at the conflagration of Moscow suffered severely in her property. Towards the close of the year 1819, or the beginning of 1820, she returned to London, and determined on presenting herself once more to the judgment of the English public, who had reverenced her name so highly and so long. She, consequently, had a concert at the Opera-house, but her powers were so diminished that it proved unsuccessful.

MARA (Ignaz) was born at Teutschbrod, in Bohemia, where he also received his first musical education. He was chamber violoncellist to the king of Prussia, about the year 1755. He died in 1783.

MARA, (Johann) son of the preceding, and husband of the celebrated Madame Mara, was born at Berlin in 1744. In the French dictionary of musicians, his death was stated to have taken place in 1789; but Gerber says, that the account of his death in that year was what the Germans call *ship news*, and that he was, in 1799, still living near Berlin, in very low circumstances. Gerber adds, that he was never a very talented violoncellist, and that much of the praise formerly lavished on him was exaggeration. "Still," adds Gerber, "when I became acquainted with him in 1801, in Sondershausen, he still played an adagio of his own composition so well, that no orchestra need have been ashamed of him; and when, in his allegro, he missed now and then a note, it was not so much the fault of his hand, as of his instrument, which was a bad one. He conducted himself, during his stay here, like a sedate, well-informed, gentlemanly man, nor did he ever show the least symptoms of that inclination to intemperance, which has been the bane of his life. He was, however, in very great distress, notwithstanding his noble-minded wife furnished him, from time to time, with considerable sums of money. About this time," continues Gerber, "he went to Holland, where he indulged to such a degree his fatal inclination to drunkenness, that, after having lost every feeling of propriety, he was seen day and night in the lowest pot-houses, playing the fiddle for sailors to dance; till at last death overtook him in the summer of 1808, and delivered him from his wretched existence, in Schiedam, near

Rotterdam. Such was the melancholy end of a man possessed of talent, great knowledge of mankind, and formed by nature to have been an ornament to society.

MARA, (RAGETTAN) uncle to the preceding, was a composer and excellent organist. He was a monk of the order of St. Augustine, and chapel-master to St. Wenzel's church, in the Newstadt, at Prague. He was born in 1719, and after having gone through his course of philosophy, &c. entered, in 1739, the order in which, after a few years, he became a priest. In the mean time, he was not idle as a musician, having previously been appointed chapel-master to the church of his order in his native city; thirteen years after which, he was called to Prague in the same capacity, in St. Wenzel's church. Here he was unremitting in the study of the scores of the great masters, of which he copied *no less than three hundred masses* with his own hand; at the same time, he formed a great many pupils in thorough-bass, and composed some music for the church and chamber. Ignaz Marn was not a little active in adding to his brother's collection of music. Thus this indefatigable man spent his time during nineteen years, till the Augustine convent at Prague was dissolved, and he was compelled to return to his birthplace, where he was found, in 1788, by the worthy philosopher Dlabacz, lame from an apoplectic stroke. Dlabacz received the above particulars of his life from his own lips; whilst he added to him, that he greatly bewailed the sudden loss of his faculties to such an extent, as it deprived him of the power of pouring forth his praises to his Creator on the organ.

MARAIN. See MARIN.

MARAIS, (MARIN) born at Paris in 1656: he made so rapid a progress in the art of playing on the viol, that Sainte-Colombe, his master, at the end of six months, would give him no further instructions. He carried the art of playing on this instrument to the highest pitch of perfection, and was appointed one of the chamber-musicians to the king. He composed several pieces for the viol, and sundry operas. His works bear the pregnant marks of a fertile genius, united to an exquisite taste and judgment. This celebrated musician died in 1728.

MARASTONI, (ANTONIO) an Italian organist and composer at Illasi, in the beginning of the seventeenth century. He published "*Motetti*," Venice, 1625.

MARATSCHECK, (CARL.) There were to be procured, of his composition, in 1799, at Traeg's, in Vienna, in manuscript, "6 *Quart. à 2 V., Viola, e B.*"

MARBECK (JOHN) was organist to the chapel of St. George, at Windsor, and a person to whom church music is under greater obligation than the world in general has been inclined to allow. It is a common, but mistaken opinion, that Tallis was the first composer of the cathedral service of the church of England; Marbeck certainly preceded him in this labour; and in the original musical notes to the *preces*, the sufferages and responses were undoubtedly of his composition. His "*Te Deum*" is inserted in the first volume of Smith's *Musica Antiqua*.

The history of Marbeck, which has entitled him to a place in the Martyrology of the zealous and laborious John Fox, is as follows.

About the year 1544, a number of persons living at Windsor, who favoured the Reformation, had formed themselves into a society. Among them were Anthony Person, a priest, Robert Testwood, a singing man in the choir of Windsor, John Marbeck, and Henry Fulmer. On intimation being given that these persons held frequent and improper meetings, the bishop of Winchester procured a commission from the king to search the suspected houses, and the above-mentioned four persons were apprehended, and their books and papers seized. Among other things, there were found some papers of notes on the Bible, and an English concordance, in the handwriting of Marbeck. Upon his examination before the commissioners of the statute of the six articles, he gave the following account of himself. He said, respecting the notes, that

as he was in the habit of reading much, in order to understand the Scriptures, it was his practice, whenever he met with any explanation of an abstruse or difficult passage, to extract it into his note-book, and there place under the name of the author. As to the concordance, he told them, that being a poor man, and not able to buy a copy of the English Bible, then lately published by Matthew, he had set about transcribing one, and had proceeded as far as the book of Joshua, when an acquaintance of the name of Turner, knowing his industry, suggested to him also the plan of writing a concordance, and for this purpose supplied him with a Latin concordance and an English Bible. He said, in conclusion, that by the assistance of these, as his papers would show, he had been able to proceed in his work as far as the letter L.

The story seemed altogether so strange that the commissioners scarcely knew how to credit it. Marbeck, however, desired that they would so far indulge him as to take any words under the letter M, and give him his concordance and Bible, and he would endeavour to convince them of its truth. In a single day he filled three sheets of paper with the continuation of his work, and had got as far as the words given him would allow. His ingenuity and industry were much applauded even by his enemies, and Dr. Oking, one of the commissioners who examined him, said, that he "seemed to have been much better employed than some of his accusers."

Neither his ingenuity nor his industry, however, could prevent his being brought to trial for heresy along with his associates. Person and Filmer were indicted for irreverent expressions concerning the mass; and the charge brought against Marbeck was for copying, with his own hand, an epistle of Calvin against it. They were all found guilty, and condemned to be burnt; and the sentence was executed on all except Marbeck the day after the trial. Three of the witnesses on this trial were, however, afterwards accused and convicted of perjury.

Marbeck, being a man of harmless disposition, was afterwards given up to the bishop of Winchester, who, from his persecutor, became his patron. The Catholics held out to him many temptations, but he steadily refused to betray any of the persons with whom his party had been concerned; and at last, through the intercession of sir Humphrey Foster, one of the commissioners, he obtained the king's free pardon.

Having thus escaped martyrdom, he applied himself to the study of his profession; and not having been required to make any public recantation of his opinions, he indulged them in secret till the death of Henry VIII., when he found himself at liberty to make an open profession of his faith; and accordingly he finished, and in 1500 published his concordance. He wrote also, amongst other things, "*The Lives of holy Saints, Prophets, Patriarchs, and others,*" published in 1574; "*A Book of Notes and Common-places, with their Expositions, collected and gathered together out of the Works of divers singular Writers,*" in 1801; and "*The Ripping up of the Pope's Fardels.*"

The musical service composed by Marbeck was formed on the model of the Romish ritual, and first published in quarto, in the year 1550, with this title, "*A Boke of Common Praier, noted.*" The Lord's prayer, the creed, and such other parts as were proper to be read, are written so as to be sung in a certain key or pitch, in a kind of recitative. To the other parts are given melodies of a grave and solemn construction, and nearly as restrained as those of the old Gregorian chant. These have each an harmonical relation with the whole, the dominant of each being in unison with the key-note in which the whole is to be sung.

MARCELLO DI CAPUA. See BERNARDINI.

MARCELLO, (ALESSANDRO) elder brother to Benedetto, was of a noble family in Venice. He was educated according to his distinguished station in life, and was well grounded in the arts and sciences. Among the latter, he particularly studied

mathematics, philosophy, and music. He resided constantly at Venice, where he held a weekly musical meeting, at which his own compositions were almost exclusively performed. These meetings were open to every distinguished stranger. The following of his works were printed, but all under his assumed name, Eterio Stinfalico: "*Cantate da Camera à Voce sola,*" Venice, 1715. "6 *Concerti à due Fl. trav. o V. principali, due V. ripieni, Viola, ò Vc. Oblig., e Cembalo,*" Augsburg, 1738. "*La Cetera, Concerti di Eter. Stinfalico, Academico Arcade, Parte Prima, Oboe* 1, *ò Traversiere col V. principale, publicati da Gio. Christiano Leopold,*" Augsburg, 1738.

MARCELLO, (BENEDETTO) a noble Venetian, was born in 1686. His father, Agostino Marcello, was a senator of Venice; his mother, Paolino, was of the honourable family of Capello.

The male issue of these two persons were Alessandro, a son next to him, whose christian name is unknown, and the above-mentioned Benedetto Marcello: the elder of them addicted himself to the study of natural philosophy and the mathematical sciences, as also to music, to which he attained to great proficiency; his younger brother, Benedetto, had been well instructed in classical literature, and having gone through a regular course of education under proper masters, was committed to the tuition of his elder brother, and by him taken into his house with a view to his farther improvement in philosophy and the liberal arts.

Alessandro Marcello dwelt at Venice; he had a musical academy in his house, held regularly on a certain day in every week, in which were frequently performed his own compositions. Being a man of rank, and eminent for his great endowments, his house was the resort of all strangers who came to visit the city. It once happened that the princes of Brunswick were there, who, being invited to a musical performance in the academy above-mentioned, took particular notice of Benedetto, at that time very young, and, among other questions, asked him, in the hearing of his brother, what were the studies that most engaged his attention? "O," said his brother, "he is a very useful little fellow to me, for he fetches my books and papers, the *fittest* employment for such a one as he is." The boy was nettled at this answer, which reflected as much upon his supposed want of genius as his youth: he therefore resolved to apply himself to music and poetry; which his brother seeing, committed him to the care of Francesco Gasparini, to be instructed in the principles of music; for poetry he had other assistances, and at length became a great proficient in both arts.

In the year 1716, the birth of the first son of the emperor Charles VI. was celebrated at Vienna with great magnificence; and upon this occasion a serenata, composed by Benedetto Marcello, was performed there with great applause. Two cantatas of his, the one entitled "*Il Timoteo,*" the other "*La Cassandra,*" are also much esteemed.

Marcello, after this, composed a mass, which is highly celebrated, and was performed for the first time in the church of Santa Maria della Calestia, on occasion of Donna Alessandro Maria Marcello, his brother's daughter, taking the veil in that monastery. He also set to music "*The Lamentations of Jeremiah,*" the "*Miserere,*" and the "*Salve.*" These, with many other sacred compositions, he gave to the clergy of the church of Santa Sophia, and was at the pains of instructing them in the manner in which they were to be performed.

For many years Marcello was a constant member of a musical academy held at the house of Agostino Coletti, organist of the church of the Holy Apostles, in which he always sat at the harpsichord, and by his authority, which every one acquiesced in, directed and regulated the whole performance.

In the year 1724 were brought out the first four volumes of the "*Paraphrase of the Psalms, by Giustiniardi, in Italian, set to Music for one, two, and three Voices, by*

Benedetto Marcello;" and in the two subsequent years four more, including the whole first fifty of the psalms.

In the year 1726, this great work was completed by the publication of four volumes more, containing a paraphrase of the second twenty-five psalms; and, as an evidence of the author's skill in that kind of composition, in which some of the most eminent musicians have endeavoured to excel, namely, canon, he has, at the end of the last volume, given one of a very elaborate contexture.

Mattheson, of Hamburgh, in a letter to Marcello, prefixed to the sixth volume, says, that the music to some of the psalms had been adapted to words in the German language, and had been performed with great applause in the cathedral of that city. And we are farther told, that for the satisfaction of hearing these compositions, the Russians had made a translation of the Italian paraphrase into their own language, associating it to the original music of Marcello, and that some sheets of the work had been transmitted to the author in his lifetime. At Rome, these compositions were held in the highest estimation by all who professed either to understand or love music. At the palace of cardinal Ottoboni was a musical academy, held on Monday in every week, in which Corelli performed; at this musical assembly one of the psalms of Marcello made constantly a part of the entertainment; and for the purpose of performing there, the author composed to them instrumental parts. When the news of Marcello's death arrived at Rome, his eminence, as a public testimony of affection for his memory, ordered that, on a day appointed for the usual assembly, there should be a solemn musical performance. The room was hung with black; and the performers and all present were in deep mourning; Father Santo Canal, a Jesuit, made the oration; and the most eminent of the learned of that time rehearsed their respective compositions upon the occasion in various languages, in the presence of the many considerable personages there assembled. Nor has this country been wanting in respect for the abilities of this great man. Charles Avison, organist in Newcastle, had celebrated this work in an *Essay on Musical Expression*, and had given out proposals for publishing, by subscription, an edition of it, revised by himself; but it seems that the execution of this design devolved to another person, John Garth, of Durham, who was at the pains of adapting to the music of Marcello suitable words from our own prose translation of the psalms, with a view to their being performed as anthems in cathedrals; and with the assistance of a numerous subscription, the work was completed in eight folio volumes.

Marcello was for many years a judge in the council of forty; from thence he was removed to the charge of proveditor of Pola, in Istria. Afterwards, he was appointed to the office of chamberlain or treasurer of the city of Brescia.

He died at Brescia in the year 1739, and was buried in the church of the fathers, Minor Observants of St. Joseph of Brescia, with a degree of funeral pomp suitable to his rank.

MARCESSO, (Bartolomeo) an Italian composer, published motets for two and three voices, under the title of "*Sacra Corona*," Venice, 1656.

MARCHAL or MARECHAL, (P. A.) probably a German, resident at Paris. In 1795, he began to publish there, a "*Magazine de Musique*," from which the following pieces were published, by Imbault, between 1796 and 1797. "*Segadilla de l'Opéra de la Cosa rara, avec Var. pour P. F.*" Op. 9. "*Six Rondos pour le Clav. avec Acc. de Fl. ou Violon*," Op. 10. "*Marlborough en Var. pour P. F.*" Op. 11. "*Sonate favorite arrangée pour P. F. et Violon*," Op. 12; and "*Duo Concertant pour le P. F. et Violon*," Op. 13.

MARCHAL, (François) master of the band of the thirteenth regiment of French light infantry, published at Leipsic, "*Marche funèbre, exéc. à l'occasion de l'enterr. du Général Macon, pour P. F.*," and "*Pas redoublés Français et Walses, pour P. F.*"

MARCHAND (Jean Louis) was a

native of Lyons, and an organist of some church in that city. When very young, he went to Paris, and strolling, as by accident, into the chapel of the college of St. Louis le Grand, a few minutes before service was to begin, he obtained permission to play the organ; and so well did he acquit himself, that the Jesuits, taking pains to find him out, retained him amongst them, and provided him with every requisite to perfect him in his art. He died at Paris in 1732, aged sixty-three, and left, of his composition, two books of lessons for the harpsichord, which are greatly admired.

MARCHAND, (H.) pianist to the prince of Thurn and Taxis, was born at Mentz in 1769. He was a pupil of Mozart and Winter, and gave a concert, in 1798, at Hamburgh, where he was ranked amongst the most tasteful and brilliant performers. He is probably the author of the following printed pieces: "*Dix Variat. pour le Clav. sur un Thème de Haydn,*" Op. 1, Munich, 1800; and "*Marche des Marseillois, variée pour le Clav.*" Op. 2, Munich, 1802.

MARCHESI, called also MARCHESINI, (Luigi) a celebrated Italian sopranist, was born at Milan about the year 1755. His first *début* on the stage was at Rome, in 1774, in a female character, the usual introduction of a young and promising singer, with a soprano voice and elegant person. In 1775, he performed the second man's part at Milan with Pacchierotti, and at Venice with Millico; but the same year he was advanced to the principal character at Treviso. In 1776 and 1777, he sung as first man at Munich and Padua; and in 1778 at the great theatre of San Carlo, at Naples, which is the post of honour of an opera singer. There he continued two seasons; and has since performed with increasing celebrity at Pisa, Genoa, Florence, Milan, Rome, St. Petersburg, Vienna, and Turin.

The first opera in which he appeared on our stage was the *Giulio Sabino* of Sarti, in 1788. The elegant and beautiful music of this drama did not here obtain the applause which it deserved, and had already received in other parts of Europe. Marchesi's style of singing was not only elegant and refined to an uncommon degree, but frequently grand and dignified, particularly in his recitatives and occasional low notes. His variety of embellishments, and facility of running extempore divisions, were at that time considered truly marvellous. Many of his graces were new, elegant, and of his own invention; and he must have studied with intense application to execute the divisions and running shakes from the bottom of his compass to the top, even in a rapid series of *semitones* or half notes. Independently of his vocal powers, his performance on the stage was extremely embellished by the beauty of his person, and the grace and propriety of his gestures. "We expected an exquisite singer," says Dr. Burney, "and were agreeably surprised by a fine actor." In 1790, Marchesi returned to Italy. We have not heard of his death.

MARCHETTO, of Padua, the celebrated commentator of Franco, and the first author who treated extensively of the chromatic and enharmonic genera, left two works, first, "*Lucidarium in Arte Musicæ planæ, inchoatum Cesenæ, perfectum Veronæ,*" 1274, and "*Pomarium in Arte Musicæ mensuratæ,*" dedicated to Robert, king of Naples, about the year 1783. These are the most ancient treatises that make mention of sharps, chromatic counterpoint, and discords. Several of the harmonic combinations proposed by Marchetto are still in use, others again have been rejected. (See the Introduction to this Dictionary.)

MARCOU, formerly chamber-musician to the king of France, was, in 1798, one of the first violinists in the orchestra of the Théâtre Lyrique, at Paris. He published "*Elemens théoriques et pratiques de Musique,*" London and Paris, 1781.

MARCUORI, (Adamo) born at Arezzo, was chapel-master to the cathedral of Pisa. He died at Montenero in 1808.

MARCUS, (Joachim) a German contrapuntist of the fifteenth century, published "*Sacræ Cantiones, 5, 6, 7, 8, 9, et*

plurium vocum," Stetin; and a second edition, Leipsic, 1608.

MARD (Toussaint Raymond de St.) was born in Paris in 1682, and died there in 1757. The original title of his treatise is "*Réflexions sur l'Opéra*," Haag, 1741, and is found in his "*Réflexions sur la Poésie en général*," a work which was republished at Amsterdam in 1749.

MARENZIO, (Luca.) This ingenious, elegant, and, in his line, unrivalled composer, was born at Coccagha, in the diocese of Brescia, in the early part of the sixteenth century. His natural inclination leading him very early to the composition of madrigals, like his contemporary Palestrina, he obtained an acknowledged superiority over all his predecessors; and the number also of his publications is prodigious. *Nine* books of his madrigals for five voices were printed at Venice between the years 1587 and 1601. Besides these, he composed six books of madrigals in six parts; madrigals for three voices; another set for five; and another for six voices, different from all the former. Canzonets for the lute, "*Motetti à* 4," and "*Sacras Cantiones* 5, 6, *ac* 7 *Vocibus Modulandas*." All these works were printed at Venice, and afterwards at Antwerp, and many of them in London to English words. (See *Musica Transalpina*, two books; and *A Collection of Italian Madrigals, with English Words*, published, in 1589, by Thomas Watson.)

In the madrigal style, Luca Marenzio was called, by his countrymen, *Il Piu dolce Cigno*. He was some time chapel-master to cardinal Luigi d'Este; and, according to Adami and others, was caressed and patronised by many princes and eminent personages, particularly by the king of Poland.

Upon his return to Rome, after quitting Poland, he was admitted into the pope's chapel; and dying in that city in 1599, he was buried in the church of St. Lorenzo, in Lucina.

Our countryman, Peacham, (See *Complete Gentleman*, p. 101, edition of 1634) speaks of his *delicious aire and sweet invention in madrigals*, and says, that "he excelled all others whatsoever, having published more sets than any author else, and without an *ill song*." Adding, that his first, second, and third parts of Thyrsis, "*Veggo dolce il mio ben, &c.*," are songs, "the Muses themselves might not have been ashamed to have composed." To this we may readily subscribe, and will not dispute his stature, or the colour of his hair, when he further tells us, "that he was a little black man;" but when he asserts that "he was organist of the pope's chapel at Rome a good while, where there *never was an organ*, we can no longer credit his report; nor is it likely, however great the musical merit of this little black man may have been, that the niece of any reigning pope could have been sent for to Poland, as Peacham tells us, with so little ceremony, in the character of lutenist and singer, in order to gratify the curiosity of his Polish majesty, and the affection of Luca Marenzio. In short, the whole account is compiled from hearsay evidence, and abounds in absurdities, and is so much the more incredible, as no other musical writers, eager as they were to record every memorial they could procure concerning this celebrated musician, have ventured to relate these strange circumstances. There are no madrigals so agreeable to the ear, or amusing to the eye, as those of this ingenious and fertile composer. The subjects of fugue, imitation, and attack, are traits of elegant and pleasing melody; which, though they seem selected with the utmost care, for the sake of the words they are to express, yet so artful are the texture and disposition of the parts, that the general harmony and effect of the whole are as complete and unembarrassed, as if he had been writing in plain counterpoint, without poetry or contrivance.

MARESCALCHI, (Luigi) a composer and proprietor of a music warehouse at Naples, studied counterpoint under Padre Martini, at Bologna. His principal works are as follows: "*Meleagro*," a ballet, Florence, 1780. "*I Disertori felici*," opera, Placenza, 1784. "*Andromeda e Perseo*,"

opera seria. Rome, 1784. "*Le Rivoluzioni del Seraglio,*" ballet, Naples, 1788; and "*Giulietta e Romeo,*" ballet, Rome, 1789. The authors of the French dictionary of musicians state, that the Op. 7 of the engraved works of Boccherini, consisting of trios for two violins and violoncello, is really the work of Marescalchi, and nothing but a trading trick.

MARESCH, (J. A.) born in Bohemia in 1719, was the inventor of the hunting music performed on horns, which has been brought to such perfection in Russia. These horns are all of different lengths and curvature, but each of them is meant to produce only a single tone. To execute the most simple piece of harmony or even a melody, at least twenty musicians are necessary, but the execution is not complete without forty performers, and often many more are employed. Each of them has only to think of his single tone and to blow it in precise time, and with a force and shading, proper to give effect to the passage. This music more resembles the sound of a large organ than any other instrument. In a calm and fine night, it has often been distinctly heard at above four English miles distance. It has, when far off, an effect analogous to that which is produced by the sound of the harmonica when near.

MARESSE, (J. P.) Under this name were published, in 1790, at Paris, "*Petits Airs à 4 mains,*" also "*Symphon. pour le Clav. avec V. et B.*" Paris, 1800.

MARET. Probably a member of the society of *belles lettres* at Dijon, read to the society, and afterwards printed, "*Eloge Historique de M. Rameau,*" 1767.

MARGGRAFF, (ANDREAS) singer in the school at Schwandorff, in the sixteenth century, and born at Eger, published the 128th psalm, for five voices.

MARIA, (DOMENICO DELLA.) See DELLA MARIA.

MARIA, (D. JOA DE ST.) a Portuguese priest of the order of St. Augustine, and chapel-master of St. Vicente, in Lisbon, was born at Terena, in the province of Transtagana, and died at Grijo, in the convent of St Salvador, in 1654. He left the following works: "*Tres Livros de Contraponto,*" inscribed to king John IV. They are still to be found in the royal library at Lisbon.

MARIANI (GIOV. BATT.) composed at Viterbo, in 1659, a beautiful opera entitled "*Amor vuol Gioventù.*"

MARIN, (FABRICE) a French composer of the sixteenth century, set to music for four voices, some poetry of Ronsard, Baif, Jamin, and Desportes, which was published at Paris in 1578.

MARIN, (GUILLAUME MARCEL DE) born in Guadaloupe in the year 1737, was of the family of the Marini, some of which were *doges* of the republic of Genoa. M. de Marin came to Paris at about twelve years of age, and studied at the college of Louis-le-Grand. When fourteen years old, he embraced the profession of arms, and at fifteen devoted himself to the study of mathematics and music. He then undertook, without a master, the study of the violin, learnt composition of Rameau, and at length placed himself under Gaviniés, as a finishing master for the violin. He composed a "*Stabat Mater,*" which was published.

MARIN, (MARIE MARTIN MARTEL VISCOMTE DE) son of the preceding, was born at Saint Jean de Luz, near Bayonne, in 1769. He learnt music of his father from the early age of four, and at seven composed a sonata for the piano. Nardini gave him lessons on the violin, and stated him to be his best pupil. He also studied the harp under Hosbruker, but, after about thirty lessons, the pupil apparently feeling an impulse to improve upon the style of his master, desisted from receiving further instructions, and continued his practice on that instrument, entirely unaided. M. de Marin might have had rivals in his violin playing, but it is generally acknowledged that he was soon without an equal on the harp. In 1783, he was received and crowned by the musical academicians at Rome. He there extemporized on the harp, and followed up subjects for fugue which

were given to him, in a manner till then quite unknown on that instrument. He played on the harp at first sight, from the scores of Seb. Bach's fugues, and from those of Jomelli, and achieved on the harp what could scarcely be done by another on the piano-forte. Such an impression did his performance at the academy at Rome make on his audience, that the celebrated Corinna, who was present, rehearsed extemporary verses in his honour.

On his return from Italy, De Marin, then only fifteen years of age, commenced his military education at the cavalry school at Versailles. He quitted it at seventeen, as captain of dragoons, obtaining at the same time leave of absence to continue his travels; in the course of which, the French revolution closed the doors of his country against him, and he was placed on the list of emigrants. He then proceeded to this country, where his performance on the harp was universally admired. As it is rare that modern musicians have been honoured by the first poets of the age, we cannot resist copying the following lines, by the celebrated abbé Delille, which he wrote on Marin, when they were both in England as emigrants.

Hélas! plus d'un Français, dans ces momens funestes,
Se montra des Français l'implacable ennemi.
Toi ne fut pas ton cœur, toi, courageux ami
De ceux que poursuivait la fortune inhumaine;
Toi, que chérit Bellone, ainsi que Melpomène;
Qui, parant la vertu par d'aimables dehors,
Joins la beauté de l'âme à la beauté du corps.
Qu'on ne me vante plus le chantre de la Thrace,
Des tigres, des lions apprivoisant l'audace.
Ton art, qui dans la Grèce aurait eu des autels,
O Marin! sut dompter des monstres plus cruels;
Le désespoir affreux, la hideuse indigence.
Que de fois au plaisir mêlant la bienfaisance,
Stérile pour toi seul, ton talent généreux
Mit son noble salaire aux mains des malheureux!
Ainsi, par le concours de brillantes merveilles,
Charmant le cœur, l'esprit, les yeux et les oreilles,
On te vit tour à tour vouer à nos malheurs,
Ta lyre et ton épée, et ton sang et tes pleurs,
Le concert de vertu, de grâce et de génie,
Ah! voilà ta plus belle et plus douce harmonie!
Tel, beau, jeune et vainqueur, le dieu de l'Hélicon,
Chantait, touchait sa lyre, et combattait Python.

M. de Marin has composed much music, chiefly for the harp, which has been published in Paris and London. Several of his compositions were so much esteemed by Clementi, that he arranged them for the piano-forte. We know not the exact period of M. de Marin's return to France, since which time, however, he has been no more heard on his instrument, but as an amateur.

MARINELLI, (P. GIULIO CESARE) *da monte Cicardo Servita*, lived in the latter half of the seventeenth century, and wrote "*Via retta della Voce Corale, ovvero Osservazioni del Canto fermo*," Bologna, 1671. Buononcini, p. 11, c. 21, of his *Musico Pratt.* says, that in the third and fourth volumes of this work, are to be found much information respecting the *canto fermo*.

MARINELLI, (GAETANO) a dramatic composer from Naples, was, about the year 1790, in the elector of Bavaria's service at Munich. Several of his airs in manuscript are well known to amateurs. He composed "*Li tre Rivali, ossia il Matrimonio inaspettato*," opera buffa, Rome, 1784, and "*Gli Uccellatori*," opera buffa, Florence, 1785.

MARINI, (ALESSANDRO) *Canonicus Lateranensis* and composer, flourished at Venice about the year 1556, where he published several works. Of these we can only mention "*Vesper Psalms, for four voices*," Venice, 1587, and "*Motetti à 6 voci*," Venice, 1588.

MARINI, (BIAGIO) church and chamber composer, and also violinist, born at Brescia, was first chapel-master in the cathedral church of Brescia. He afterwards went to Germany, and held the same employment in 1624, in the service of the count palatine, who granted him the title of chevalier. The period of his return to his native country is not known. All that we know, from the *Cozzando Libraria Bresciana*, is, that he died in 1660 at Padua. Cozzando also mentions the following works: "*Arie, Madrigali, e Correnti à 1, 2, e 3 voci*," Venice, 1620. "*Salmi à 4 voci.*" "*Musiche da Camera, à 2, 3, e 4 voci.*" "*Miserere à 2, 3, e 4 voci con V.*" "*Compositioni varie, Madrigali à 3, 4, 5, e 7 voci con V.*" "*Madrigali Sinfonie à*

2, 3, *e* 4." "*Arie à* 1, 2, 3; *Musiche à* 1, 2, 3, 4, *e* 5, *lib.* 4, 5, 7;" and "*Sonate, Canzoni, Passemezzi, Balletti, Correnti, Gagliarde, Ritornelli à* 1, 2, 3, 4, 5, *e* 6."

MARINI, (CARLO ANTONIO) a violinist and composer for his instrument in the church of St. Maria Maggiore, at Bergamo, was born there, and flourished in the latter end of the seventeenth century. He published eight works, of which we can mention the following: "12 *Sonate,*" Op. 3; "*Balletti à la Francese à* 3," Op. 5, Venice, 1699; "12 *Sonate,*" Op. 6; "12 *Sonate à* 2 *V., Vc., e Cont.*" Op. 7; and "12 *Sonate à V. solo e Cont.*" Op. 8.

MARINI, (GIOSEPPO) chapel-master at Pordenone, in the Venetian states, in the beginning of the seventeenth century, published "*Madrigali,*" Venice, 1618.

MARINI, (P. L.) a musician, probably resident at Paris, published there, in 1797, "*Romances avec Acct. de P. F.*" Op. 1.

MARINIS, (GIOVANNI DE) a composer of the sixteenth century, of whose works mention is made in *De Antiquis Primo Lib. à* 2 *voci de div. Autori di Bari,* Venice, 1585.

MARINO, (GIOV. BATTIST.) a Neapolitan chevalier and celebrated poet, born in 1569, resided some time at Rome, afterwards at Turin and Paris, and again in Rome. He died at Naples in 1625. Amongst other works, he wrote "*Dicerie Sacre tre,*" Turin, 1618 and 1620. The title of the second piece is "*La Musica sopra le Sette Parole dette da Christo in Croce.*"

MARINOTTI, (SIGNORA) a very good Italian singer, at present resident in England. She sings at the Spanish ambassador's chapel in London, and is also frequently heard in the orchestras of the best concerts. Marinotti is a singer of taste, and her voice is powerful and flexible.

MARIO. "*Motetti del Dottor Mario libri* 6," Venice, 1649. Under this title, a printed work was found in the musical archives at Copenhagen. It was destroyed by the fire there in 1794.

MARIOTTELLUS, (FULVIUS) a learned writer in the beginning of the seventeenth century, born at Perugia, published "*Neopædia,*" Rome, 1624. This is an introduction to the sciences, and to music among the rest.

MARIOTTINI, chamber singer to the elector at Dresden, published there "12 *Lieder,*" words by Blumauer, for the piano, Dresden, 1790. A specimen of this work is to be found in the fourteenth music page of the *Music. Correspondenz,* 1790. There are also known by this author, "8 *Duettini p.* 2 *Sopr.*"

MARISSAL, (ANTONIUS) *Baccalaureus Juris Pontificii* in the beginning of the seventeenth century, was born at Douay, he published "*Flores melodici,*" Douay, 1611.

MARONI, (GIOV.) chapel-master of the cathedral church at Lodi, where he was considered, in 1620, as an industrious composer, was born at Ferrara. He wrote a number of motets and madrigals.

MAROTTA, (ERASMUS) Jesuit and rector of *Colleg. Menensis,* was, at the same time, an able musician and composer, in the first half of the seventeenth century. He was born at Randazzo, a town in Switzerland, and was made a Jesuit in 1612, by which means he obtained the above situation. He died at Palermo in 1641. His published works are, "*Cantus pii musicis modulis expressi,*" and "*Aminta,*" a pastoral, the words by Torquato Tasso.

MARPALU, (DE) a French philosopher of the seventeenth century. His name is found to the following two treatises: "*Traités de l'Origine de l'Harmonie, et de ceux qui l'ont inventée, de son usage et de ses effets.*"

MARPURG, (FRIEDERICH WILHELM.) The following account of this celebrated musician was published by Gerber, in the year 1814. "Marpurg, too, is gone, this venerable veteran amongst the literati of music! What tragic scenes have been presented to the Muses during the last ten years of the eighteenth century. Not one of these years has passed by, without leaving the Muses in mourning. The unhappy effects of war on many of the chapels of the German princes I shall here pass over, especially as I have, in my '*History of*

Music for the year 1794,' (see *Annalen Teutschlands des I.* 1794) found, alas! but too much of such matter to render it requisite again to touch on the same subject. Death, then, has within this period snatched away from us our first professor in musical science, our Marpurg! and just at a time when he spontaneously, with a warm love for the arts, and with an experience of more than fifty years, had begun to write in his own manner, that is, rudimentally, fully, and with excellent arrangement, his '*History of the Organ*,' a work well worthy the wish that he might have lived to complete it, and an undertaking to which I might myself have possibly contributed something. It was in November, 1793, when I passed five weeks at Berlin, that I was received in Marpurg's house almost daily, with the most friendly and hospitable attention. He then still showed the lively, jovial, and witty temper of youth; was corpulent, ate and drank well, and enjoyed perfect health. Only once, and just as he had returned from his lottery business, I found him reserved and dejected: 'My friend,' said he, 'we have had an unlucky day, we have lost much.' With the exception of this single instance, I found him every day more cheerful. When he had company he was the soul of it, and by ourselves, our usual subject of conversation was ancient and modern music, dead and living artists. Many delightful hours have I passed with him in this manner. In one of those, he made me acquainted with the whole history of his life; but unfortunately the satisfaction which the enjoyment of his society procured me, as well as the many agreeable diversions and new subjects which presented themselves to me at every moment, in the beautiful and hospitable city of Berlin, allowed me so little time, that I could neither store these particulars in my memory, nor write them down. All that I can recollect is, that he was born at Seehausen, in Prussia, in 1718; that after his return from Paris, where he resided many months, he acted for some time as secretary to a minister at Berlin; that he afterwards resided some time in Hamburgh, after which he was presented with the direction of the lotteries at Berlin. I found on the long table in his study, a quantity of books dispersed about, and some detached leaves of music: from these I concluded, that he still thought much of and wrote music. I once requested him not to leave his pen inactive, but to take it up again for the benefit of musical literature. 'Perhaps,' said he, 'I shall soon be able to publish another volume of *Legends*.' I replied gratefully, which he seemed to observe, but never touched upon the subject again. On the day of my departure, he called his amiable daughter, then between fifteen and sixteen years old, to the piano, when she played a masterly grand sonata, by chapelmaster Schutz, with an expression and firmness which denoted any thing rather than a female hand. After she had withdrawn from the instrument, the worthy man brought the bound copy of the second volume of his '*Chorals and Fugues*,' and played to me himself a choral and part of a fugue, with those hands so long accustomed to labour for the benefit of the art; he then wrote a few flattering lines under the title, and presented me with the book as a remembrance. I parted from him with a heart greatly affected, full of love, esteem, and gratitude, and not long after was informed by my friends in Berlin how actively he was engaged in finishing his '*History of the Organ*,' which was to be published in 1795. What might we not have expected on this subject from a Marpurg, if it had pleased Providence to grant him one year more of life! but I soon, alas! received the melancholy news that his faculties began visibly to weaken, and that probably he was labouring under consumption. His disease, whatever it was, exhausted so quickly the powers of life, that he died early in 1795.

"It was probably by his order," continues Gerber, "that Madame Marpurg, his excellent wife, every way so worthy of him, sent me the materials, writings, and drawings which he had prepared for his work on the

organ. By this means I am enabled to give the reader further information respecting this worthy man's undertaking. None of the parts belonging to the history were left in a finished state, but in all of them important progress was made by the author. The treatise on the hydraulic instruments of the Greeks, is beyond dispute the most learned part of the work, and at the same time the most advanced. It is treated in a manner indicative of the author's own ingenuity united to extraordinary learning. In his treatise on the first wind organs of the middle ages, I have found several interesting remarks, and much information on the history of the organs of modern times. He seems to have occupied himself particularly in explaining the construction and the notes of the French organs, for which purpose he appears to have had recpurse to the great work of *Bedos de Celles*."

The following list contains the principal works of this celebrated author. Theoretical: "*Der kritische musicus an der Spree*," "The critical musician of the Spree," fifty numbers, 1749, &c. "*Die kunst das klavier zu spielen*," i. e. "The art of playing the harpsichord," first volume in 1750; second volume, containing thorough-bass, in 1755. This work was translated into French, and the third edition of the translation appeared in 1760. "*Anleitung zum klavierspeilen*." This is the second and improved edition of the preceding work. "*Abhandlung von der fuge*," i. e. "Treatise on fugue," Part I., Berlin, 1753, and Part II., 1754. A French translation of it was published at Berlin, in 1756. Kollman states this to be the most profound and masterly work of the kind in the German language. "*Historich kritische beyträge zur aufnahme der musik*," i. e. "Historical and critical memoirs to promote the knowledge of musical history." This is a periodical work, the whole of which is contained in five volumes, octavo, published at Berlin between the years 1754 and 1760. "*Handbuch bey dem generalbass, und der composition*," i. e. "A manual of thorough-bass and composition," Parts I. and II., published at Berlin in 1755; Part III., with an index, in 1758; and an appendix in 1760. Kollman says, this work treats on harmony in a masterly manner, but according to Rameau's system, concerning which it is certain, that the more harmony is *explained* by it, the more *perplexing* it becomes. "*Anfangsgrunde der theoretischen musik*," i. e. "Elements of the theory of music," 1757. "*D'Alembert's systematische einneitung, &c.*" i. e. "Systematic introduction to composition, according to the principles of Rameau, by D'Alembert, translated from the French, with notes," 1758. "*Anleitung zur singkunst*," i. e. "Introduction to the art of singing," 1759. "*Kritische einleitung, &c.*" i. e. "A critical introduction to the history and to the principles of ancient and modern music," 1756. "*Kritische briefe über die tonkunst*," i. e. "Critical letters on music," Berlin, 1760 and 1763, in two volumes, each consisting of four parts. This work is, according to the compilers of the French musical dictionary, filled with interesting matter, and contains many dissertations from the pens of such great masters as Agricola, Kirnberger, &c. "*Anleitung zur musik überhaupt, &c.*" "Introduction to music in general, and to the art of singing in particular," 1763. "*Sorgens anleitung zum generalbass, &c.*" "Instructions in thorough-bass and the art of composition, by Sorge, with additional notes," 1760. "*Versuch über die musikalische temperatur, &c.*" "Essay on musical temperament," Breslau, 1776. This work demonstrates different equal and unequal temperaments, by harmonical calculations; and to it is added, an appendix on Rameau's and Kirnberger's fundamental bass. "*Legende einiger musik heiligen*." "Legends of several saints, in music," Cologne, 1786. Practical works: besides a vast number of single songs, published either in his memoirs, his letters, or in the collections of German songs he printed between 1756 and 1762, "*Five Sets of Odes*." Also the following: "*Raccolta delle più nuove Composizioni di Clavicem-*

balo, per l'anno 1756, and *Raccolta* 2, *per l'anno*, 1757." "*Klavierstücke für anfänger, &c.*" three volumes, Berlin, 1762: the above is an interesting and useful work. "*Sei Sonate per il Cembalo,*" Nuremburg, 1756. "*Fughe e Caprici per Clavicembalo e per l'Organo,*" Op. 1, Berlin, 1777; and "*Fugensammlung,*" 1758. This collection of fugues contains the *chef-d'œuvres* of Graun, Kirnberger, &c..

MARPURG, (Joh. Fred.) son of the preceding, was born at Hamburgh in 1766. He was, in 1814, chamber-musician to the duke of Mecklenburg, at Ludwigslust, and had previously been first violin in the orchestra of the German theatre at Berlin, also employed by the count of Schwedt. He entered the service of the duke of Mecklenburg in 1790; still, however, in 1791, he was giving several concerts at Hamburgh; soon after which he seems to have given up solo playing, as his father, indeed, told Gerber in 1793. Probably the occupations required for his extensive musical duties did not allow him time for the cultivation of practical music.

MARQUE, (Auguste) a musician, and probably a performer on the piano, at Paris, published there, in 1798, "*L'Absence,*" a romance. "*L'Origine de la troisième Grace.*" "*Six Airs et Romances avec Accompagnement de Piano-forte.*" "*L'Amant trahi, Romance, avec Clavécin,*" 1802.

MARQUE, (Joannes de) a native of the Netherlands, was chapel-master to the king of Naples in 1616.

MARQUEZ, (Antonio Lesbio) royal chapel-master at Lisbon, and born there, was not only considered one of the first contrapuntists of his time, but also, by the publication of several oratorios, poems, and other works, showed that he was possessed of extraordinary knowledge, not in music alone, but also in poetry and languages. He obtained, in 1698, his office of chapel-master, in the possession of which he died in 1709. Of his compositions there has only been printed "*Vilhancios que se cantarão na Igreja de N. Senhora de Nazareth das Religiosas Descalças de S. Bernardo em as Matinas e Festa do glorioso S. Goncalo,*" Lisbon, 1708. A great number of his other works, as masses, magnificats, misereres, responsories, (all in manuscript) are in the royal library at Lisbon, and highly esteemed.

MARRE, (La.) See Lamarre.

MARSCHALL, (Samuel) born at Dornick, in Flanders, in 1557, was a notary-public, university musician, and organist, at Basil, where he was living in 1627, being then seventy years of age. He published "*Der gantze Psalter, H. Ambrosii Lobwassers, mit* 4 *Stimmen,*" Leipsic, 1594, and "*Psalmen Davids, Kirchen gesang und Geistliche Lieder von Dr. M. Luther's und anderer Gottesgelehrten Männern gestellt, mit* 4 *Stimmen, verfertiget durch, &c.*" Basil, 1606.

MARS, (St.) See Saint-Mard.

MARSH (Alphonsus) was a gentleman of the chapel in the reign of Charles II. Various songs of his composition, as also of a son of his, having both his names, are extant in the *Treasury of Music,* and other collections of that time.

MARSH, an English divine, who died a bishop in 1713, wrote a "*Discourse on Acousticks.*" (See Hawkins, vol. iv. p. 443.)

MARSH, (J., Esq.) This celebrated amateur was born at Dorking, in Surrey, in 1752, being the eldest son of captain H. Marsh, of the royal navy, who, in 1758, removed with his family to Greenwich, on being appointed to command one of the royal yachts at Deptford. At this time the attachment of young Marsh to musical sounds began; he being so fascinated with the organ in the hospital chapel, then played by Lupton Relfe, that it was not without some degree of force he could be removed from the pew whilst the last voluntary was playing, to which he was afterwards only reconciled by being reminded, that by not staying till it finished, he should hear it all the way he went down stairs. That he had an innate musical ear, may be evinced by the following circumstance. Having been sent, when in his eighth year, to Greenwich

academy, he then went with the other boys to the parish church, where, besides the organ, his attention was invited to the bells, of which he had heard there were eight. It being, however, the custom, as soon as the chiming to church had ceased, to raise the *little* bell, and to begin tolling the largest when the minister entered the church; by comparing the two sounds of these together, he perceived they exceeded the *octave*, and, in fact, formed the interval of a *tenth*, not that he had then ever heard or was aware of there being any such terms. On his mentioning his discovery, that the peal consisted of ten bells, to some of the boys, it was quite unintelligible to any of them how he could possibly ascertain this without hearing them altogether and counting them. The fact, however, turned out to be just as he had inferred. In the summer of 1761, his father being dispatched in the Catherine yacht to Helvoetsluys, to bring back the Dutch ambassador, he took his son with him, where, in a trip to Amsterdam, they were gratified with hearing the famous organ at Haerlem, which made an impression on the boy never to be eradicated. As a few of the boys at his school learnt to scrape a little on the violin, Marsh was now desirous of following their example; but his father foreseeing that it would be apt to divert his attention from his other studies, wisely determined on not letting him learn till he had left school. He, however, whilst there, from the simple inspection of a ballad, set to music, that came in his way, discovered the method of musical notation, and wrote a song he then occasionally sung, in similar notes, which his father, who played a little on the flute, told him was accurately written, except that, not then knowing any thing of the time table, he had made the notes all crotchets.

Having left school at the end of the year 1766, his father, who then resided at Gosport, consented to his learning, not indeed on the organ, which he would have preferred, but on the violin, as being a portable instrument, and with which he could accompany his sister, then learning, on the pianoforte. Having practised this for a year, under the tuition of Wafer the organist, he accompanied his master to a weekly practice of amateurs and others, where he began taking a ripieno part at sight, which he soon also did at the concerts at Portsmouth. Hearing there the popular concertos of the ancient school, and the then modern symphonies of Abel, Bach, &c., he now began attempting to compose pieces in both styles, and showed them to his master, when he gave him a few hints as to the avoidance of consecutive fifths and eighths, which, with a year and a half's learning on the violin, was all the musical learning of any kind he ever had, being sent, in August, 1768, to Romsey, to be articled for five years to a solicitor there, where he was much disconcerted at finding no organ in the church, and, of course, no organist. Being now the chief musician of the place, the only method he had of obtaining any further improvement, during five years, was by occasionally attending and performing at the concert at Winchester, and the then annual oratorios there. In the year 1772, his father, then a captain in Greenwich hospital, died; and, in 1774, the subject of our memoir married the daughter of Dr. Brown, a physician of Salisbury, who had then retired to Romsey: within two years after which, they all removed to Salisbury, where the fortnight subscription concerts were under the direction of Mr. Harris, (known by the name of Hermes Harris) and were reckoned the best musical performances of the kind in the kingdom. There being several amateur performers in the orchestra, Mr. Marsh was immediately appointed to a respectable station in it, and had thus an opportunity of improving himself on the violin and tenor, and had a few manuscript symphonies he had then composed, so well executed, as to induce him to continue that style of composition. He also, by private practice of an evening, and sometimes on one of the church organs, acquired such a proficiency on the latter, as to be able occasionally to officiate for the organist at the churches of St. Thomas and St. Edmund; but finding the printed

voluntaries he met with, to be too difficult, and few of them to his taste in other respects, he began composing a series of short voluntaries, some of which he selected for his first set of voluntaries for young practitioners on the organ, published in 1791. On the death of Tewksbury, the leader of the concerts, in 1780, Mr. Marsh was requested by Mr. Harris and the principal amateurs to take his place, which he continued to hold whilst he remained at Salisbury.

In August, 1781, by the death of Mr. Winchester, a tenant for life, Mr. Marsh became possessed of a landed estate in East Kent. He therefore, soon afterwards, quitted the dry and husky study of the law, to which he was never much attached, and, in 1783, removed with his wife and four children to his mansion-house of Nethersole, near Barham Downs, which he immediately furnished with a large organ, placing it between the entrance-hall and the dining-parlour, with a front to each, and playable in both rooms. In the following winter the subscription concert at Canterbury was put under his direction, which he led all the time he remained there, and it was attended by the principal families in the neighbourhood. Finding it, however, necessary to keep up a larger establishment at Nethersole than he could conveniently afford with his increasing family, he, after remaining three years, determined on disposing of that house, and bought a large one, with a lofty and suitable room in it for his organ, and a good garden, of Mr. Hayley, at Chichester, for the sake of being in the neighbourhood of Portsea, where his sister, then married, was settled; but, as the house would not be untenanted till Michaelmas, 1786, and some repairs and alterations would then be wanting in it, he took one of the prebendal houses at Canterbury for a year, from the preceding Lady-day, where he now found himself able to officiate occasionally for the organist at the cathedral. He had before composed an anthem from the one hundred and fiftieth psalm, with symphonies, to show off the stops of the new organ erected there by Green, in 1784; and, whilst resident at Canterbury, he composed a verse service, which, at the request of the dean, was performed at archbishop Moore's primary visitation, in 1786, also two other anthems; a style of composition he would probably have cultivated more than any other, had he afterwards met with the same encouragement that he did on the above occasions.

In April, 1787, he removed to Chichester, the subscription concert in which town he managed and led more than a quarter of a century, and where, having a very respectable amateur and professional band at his command, he continued his career of composing overtures in the ancient, and symphonies in the modern style, one of which, under the signature of J. M., was generally put into the concert bill. He also composed several glees, another service, and some more anthems, and occasionally officiated for the organist of the cathedral, as he used to do at Canterbury. For the last eight or ten years of his life, his principal, and almost only public, musical performance has been, taking the morning duty at St. John's free chapel for Mr. Bennett, who, being organist also of the cathedral, could only do the chapel evening duty himself. He still, however, takes a violin or tenor at private musical parties, the practice on which instruments he now continues, principally for the sake of joining in a domestic evening trio with his eldest son, a solicitor of Chichester, who also practises on the violin and tenor with his eldest son, who plays on the violoncello. Having mentioned this domestic trio, it may, in conclusion, be noticed, that once, when his brother William (also a musical amateur and performer on the violin and flute) was staying with him at Chichester, a quintetto, composed by Mr. Marsh, for two violins, flute, tenor, and bass, was performed at the subscription concert, by himself, brother, and three sons, the composer and five performers being thus all of the same name. It must not, however, be supposed that, great as was his attachment to it, music was Mr.

Marsh's only pursuit since he quitted the practice of the law, as he subsequently became much attached to the science of astronomy, being the author of the "*Astrarium improved, and Vertical Planetariums,*" published by Messrs. Cary, London; and, as a matter of duty more than inclination, he was induced to acquire some knowledge of military tactics, having, in 1803, been appointed first captain of a battalion of volunteers at Chichester, whence he was afterwards promoted to the majority.

The following, among other music, has been composed by Mr. Marsh. For instruments, published works: "*Eight Symphonies, in several Parts.*" "*One Symphony for two Orchestras.*" "*Three Finales in several Parts.*" "*One Quartetto in imitation of Haydn's first Set.*" "*Three Overtures in five Parts, for private musical parties.*" Organ music: "*An Overture and Six Pieces.*" "*Five Sets of Voluntaries for young Practitioners.*" "*Four Duets.*" Military music: "*Overture and Ten Pieces for Military Bands.*" Vocal music: "*Eleven Songs,*" "*Fourteen Glees.*" Sacred music: "*Nine Anthems.*" "*Sixteen Psalm Tunes and Hymns.*" "*Twenty-four Chants.*" "*Walter Scott's Hymn for the Dead.*" "*Hymn of Benediction to the Bible Society,*" (Hayley.) "*Ten Sacred Melodies, and New Zealander's Welcome.*" Treatises: "*Rudiments of Thorough-bass,*" "*Thorough-bass Catechism,*" "*Hints to young Composers,*" "*Essay on Harmonies,*" "*Sixteen Movements from different Composers in Score for the use of Musical Students,*" "*Tables of Transposition and Consonant Intervals,*" "*Instructions and Progressive Lessons for the Testor.*" In manuscript: "*Twenty-eight Overtures and Symphonies, in Parts,*" "*One Concerto for the Violin,*" "*One Concertante,*" "*Twelve full Concertos in the ancient style,*" "*One Overture in five Parts,*" "*Two Quintettos,*" "*Four Quartettos,*" "*Three Trios,*" "*Three Duets for Violins.*" Organ music: "*Concerto, with Accompaniments.*" "*Short Voluntaries.*" Military music: "*Several Manuscript Pieces,*" "*Military Troop, &c.*" Vocal music: "*Four Songs,*" "*Five Glees,*" "*First Part of Collins's Ode on the Passions, with full Accompaniments.*" Sacred music: "*Morning and Evening Service in D,*" "*Verse ditto in G,*" "*Sanctus and Kyrie Eleisons,*" "*Four Anthems,*" "*Six Chants,*" "*Eight Psalm Tunes and Hymns.*" Treatises: "*Musical Definitions,*" "*Art of Change-ringing,*" "*Description of the Organ.*" Piano-forte music: "*Two Sonatinas,*" "*Overture and Eight Sonatinas,*" "*Four Marches.*"

MARSHALL (JAMES) was born at Olting, in Buckinghamshire, in the year 1770. He first took up music, early in life, merely as an amusement, his instruments being the violin and violoncello, till evincing a talent for the art, his friends advised him to make it his profession. He was accordingly placed under a master at Oxford, with whom he studied the violin, violoncello, piano-forte, and organ. After this, through the kind patronage of the Earl of Dartmouth, grandfather to the present earl, he was sent to London, and placed with the late John Ashley, assistant conductor at the Westminster-abbey meetings. In addition to the before-named instruments, Marshall practised the double bass and tenor. After some little time, through Ashley's kindness, he got an engagement to play the double bass at the abbey meeting, in the year 1790; also at several of the provincial meetings, among which was that at Worcester, upon the late king's recovery, when his majesty was present. Since that time Marshall has regularly attended the meetings of the three choirs, namely, Gloucester, Hereford, and Worcester.

After a residence in London of about a year, Marshall went to Northampton, where he was married. He then commenced teaching music, and continued in that place three years and a half. From thence he moved to Rugby, being appointed organist of the church in that town. Here he remained eight years and a half, when, in the year 1801, the situation of organist to St. Mary's church, Warwick, becoming vacant, Marshall was proposed as a candidate, and was elected. In the April following, he

with his family went to reside at Warwick, where they have ever since continued.

MARSHALL, (FREDERICK) eldest son of the preceding, has been for some years assistant to his father. His instruments are the organ and piano-forte. In the year 1821, a new organ was erected in the chapel at Rugby school, when F. Marshall was appointed organist. He has composed some music for the piano-forte, also hymns and songs, (Clementi's Goulding's Green's, and Harmonic Institution's Cat.) "*Preludes in various Keys for the Piano-forte*," "*Festival Hymns*," as sung at St. Nicholas' church, Warwick; "*Dulce Domum*," arranged with variations for the piano-forte; "*Britain with unaffected grief*," "*Hymn on the Death of his late Majesty*. Song: "*Can a rosy lip*," "*Harmonious Blacksmith*," arranged for the harp, piano-forte, flute, and violoncello; "*Rondo*," in an easy style, for the piano-forte.

MARSOLO (PIETRO MARIA) is mentioned by Ceretto, in 1600, as one of the first musicians of Italy. He lived at Ferrara.

MARSYAS, a player on the flute, was still more unfortunate than either Pan, or his admirer Midas. Having engaged in a musical dispute with Apollo, he chose the people of Nysa for judges. Apollo played at first a simple air upon his instrument; but Marsyas, taking up his pipe, struck the audience so much by the novelty of its tone, and the art of his performance, that he seemed to be heard with more pleasure than his rival. Having agreed upon a second trial of skill, it is said that the performance of Apollo, by accompanying the lyre with his voice, was allowed greatly to excel that of Marsyas upon the flute alone. Marsyas, with indignation, protested against the decision of his judges, urging that he had not been fairly vanquished according to the rules stipulated, because the dispute was concerning the excellence of their several instruments, not their voices, and that it was wholly unjust to employ two arts against one.

Apollo denied that he had taken any unfair advantage of his antagonist, since Marsyas had employed both his mouth and fingers in performing upon his instrument; so that if he was denied the use of his mouth, he would be still more disqualified for the contention. The judges approved of Apollo's reasoning, and ordered a third trial. Marsyas was again vanquished; and Apollo, inflamed by the violence of the dispute, flead him alive for his presumption. Marsyas was of Celænæ, a town in Phrygia, and son of Hyagnis, who flourished, according to the Oxford marbles, 1506 years before Jesus Christ.

Plato tells us that we are indebted to Marsyas and Olympus for wind music; and to these two musicians is likewise attributed the invention of the Phrygian and Lydian measure. Marsyas is also said by some to have been the inventor of the double flute, though others give it to his father Hyagnis.

MARTELLI, chapel-master, in 1790, at Munster, set to music, "*Die Reisenden nach Holland*," "*Der Tempel der Dankbarkeit*," and "*Der Köning Rabe*."

MARTENNE, (EDMOND) a celebrated Benedictine monk, born in 1654, published at Paris, in 1719, "*Traité de l'ancienne Discipline de l'Eglise dans la Célébration de l'Office Divin*." There are some interesting details in this work respecting church music. Martenne died at Paris in 1739.

MARTIN the younger, a French composer, who published several *chansons*, flourished in 1678 as a performer on the harpsichord, viol da gamba, and violin.

MARTIN, a musician at Paris about the year 1750. His symphonies, which were published in that city, were much admired, as were also some of his motets, which were sung at the *concert spirituel*.

MARTIN, (NICOLAS) a composer, born at Morienne, in Savoy, composed several hymns on the birth of Christ, both in French and the Savoy dialect, and published them under the title of "*Patoyes*," Lyons, 1566.

MARTIN, (CLAUDE) born at Autun, in Burgundy, published, about the year 1550, two works entitled "*Institution Musicale*," and "*Elémens de Musique*."

MARTIN, (JONATHAN) organist of St. George's, Hanover-square, in 1736. He composed the song in *Tamerlane*, "*To thee*,

O gentle sleep." He died of consumption at an early age.

MARTIN, (VINCENZO, called also SPAGNUOLO) Russian imperial counsellor, *chef-d'orchestre*, and composer to the Russian theatre at St. Petersburg, had rendered himself, as early as the year 1782, celebrated in Italy by the composition of several operas and ballets. He went afterwards to Vienna, where, in 1785, he wrote his "*Il Barbero di buon core,*" which was particularly esteemed by connoisseurs, though his "*Cosa Rara,*" 1786, and "*Arbore di Diana,*" 1787, more generally pleased. In 1788, he proceeded to St. Petersburg, where he was immediately appointed *chef-d'orchestre* and composer in the Russian opera: he gave at the same time instructions in music. In 1798, the emperor made him counsellor. Of his printed and manuscript works, we can mention the following: "*Una Cosa Rara,*" Vienna; "*L'Arbore di Diana,*" Vienna, 1787; "*Gli Sposi in Contrasto,*" Vienna, 1794; "*Il Sogno Cantata à 3 voci,*" 1793; "12 *Ariette Italiane con Accomp. di Cemb., o Arfid, o Chitarra,*" Vienna; "12 *Canoni per Cembalo,*" Vienna; "*La Dora festeggiante, Prologo serio,*" Turin, 1783; "*L'Accorta Cameriera,*" op. buffa, Turin, 1783; "*La capricciosa corrella,*" translated into German in 1800.

MARTIN, (N.) an excellent tenor singer at the Théâtre Feydeau at Paris, was born there about the year 1770. In 1788, he made his *début* at the Théâtre de Monsieur in the character of the *Marquis Tulipano*, with unparalleled success. During two years, this performance, with the delightful airs Martin sang, attracted all ranks of society in Paris. His songs "*Je croyais ma belle,*" "*Pauvre d'atours,*" "*Je le jure à toute la terre,*" &c. will very long be remembered. Martin was the first singer who established at Paris the Italian style of singing to French words. The other operas in which Martin has principally shone are, "*L'Oncle et le Valet,*" "*Les Confidences,*" "*Une Folie,*" "*Gulistan,*" "*L'Habit du Chevalier de Grammont,*" "*Koulouf,*" "*La Ruse inutile,*" "*Picaros et Diego,*" "*L'Irato,*" "*Jadis et Aujourd'hui,*" and "*Maison à vendre.*"

Martin was still performing at Paris in the year 1822, where he continued attracting crowded audiences to the Feydeau. His singing also at the chapel royal in the Tuileries was still greatly admired. We should add, that he is known as a composer by several collections of romances, and by a comic opera, "*Les Oiseaux de Mer,*" performed in 1796.

MARTINELLI, (VINCENZO) doctor of laws, resided some years in London, about 1750. He afterwards went to Paris, where, in 1762, he inserted several articles in the patriotic writings of the day. The following original works are his: "*Lettere Familiare e Critiche,*" London, 1758. Among which are Letter 27. "*Al Milady Newdigate a Arbury, invitandola a venire a Londra per veder l'Opera del Siroe.*"—28. "*Alla Sgra. Coniers, sopra la di lei Applicazione al Suono della Cetra.*"—30. "*Sopra una Commissione data all' Autore toccante l'Opera.*"—31. "*Sopra il non avere l'Autore ancor publicata la sua Istoria della Musica.*"—55. "*Sopra la Ragione del Canto, e sua Composizzione.*"—56. "*Della Ragione del Suono,*" and "*Lettre sur la Musique Italienne,*" Paris, 1762.

MARTINELLI, (N.) an Italian singer at Paris, in 1804, excelled in the buffo style.

MARTINEZ, (JOHN) a Spanish priest and chapel-master of the cathedral at Seville, lived about the year 1558. He left a work entitled "*Arte de Canto Llano puesta y reducida nuebamente en su entera perfeccion segun la practica,*" i. e. "The art of plain song brought to entire perfection, according to practical rules, &c."

MARTINEZ (Mlle. MARIANE, or, according to others, ELIZABETH) was born at Vienna about the year 1750, in the same house which was then inhabited by the celebrated Metastasio, who was an old friend of her father. She was educated under the eyes of this great poet, who, on the death of her father, adopted her, and, among other accomplishments, taught

her music. Dr. Burney, when at Vienna in 1772, heard her sing and perform on the piano several of her own compositions, and states that he cannot find words to express the energetic yet tender style of her singing. Metastasio always called her his St. Cecilia. Burney further says that she had a profound knowledge of counterpoint, and cites, among other sacred works of her composition, a "*Miserere*" for four voices, and several Italian psalms, translated by Metastasio, and arranged for four and eight voices and instruments. In 1773, she was elected a member of the Philharmonic society at Bologna. The abbé Gerbert states that he possessed a mass of her composition, written in the genuine church style.

MARTINI (Giuseppe San) was a native of Milan. He was a performer on the hautboy, an instrument invented by the French, and of small account, till by his exquisite performance, and a tone which he had the art of giving it, he brought it into reputation. Martini arrived in England in the year 1723, and was favoured by Buononcini, Greene, and others of that party, as also by Frederick prince of Wales, who was his great patron. When Greene went to Cambridge to take his degree, Martini attended him, and performed in the exercise for it, and had there a concert for his benefit, which produced him a considerable sum. He was an admirable composer; and for instrumental music may, without injury to either, be classed with Corelli and Geminiani. His first compositions were sonatas for two flutes, and others for German flutes: these are scarcely known, but the greatness of his talents is manifested in six concertos, and twelve sonatas, published by himself. The first of these works was published in the year 1738, when the concertos of Geminiani and Corelli, and the overtures of Handel, were become so familiar, there being scarcely any concert in which the compositions of these two masters did not make considerable part of the evening's entertainment; and with respect to those of Corelli, this had been the case for almost thirty years. Martini had therefore a ground to hope, that the charm of novelty would recommend these his compositions to the public favour; but he was disappointed in the expectations he had formed of the immediate sale of the whole impression of his book, and, in an evil hour, destroyed not only a great number of the copies, but also the plates from which they were wrought. The work being rendered scarce, Johnson, of Cheapside, was tempted to republish it; and it was so well received, that the author soon found reason to repent his rashness, and was encouraged to prepare for the press eight overtures, and six grand overtures for violins, &c., but just as he had completed it he died: however, it was published by Johnson after his decease, with an advertisement in the titlepage, that the work was engraved for the author in his lifetime, and was by him intended to be published by subscription. The overtures in this collection are called "*Opera Decima*," and the concertos, Op. 11. Walsh also published eight overtures, in eight parts, and six grand concertos for violins, &c. by Martini, which, notwithstanding they are a posthumous publication, carry with them undoubted evidence of their genuineness.

The merits of Martini, as a composer of music in many parts, were unquestionably very great. He had a fertile invention, and gave into a style of modulation less restrained by rule than that of his predecessors, and, by consequence, affording greater scope for his fancy. Those who ascribe his deviation from known and established rules to the want of musical erudition, are grossly mistaken: he was thoroughly skilled in the principles of harmony; and his singularities can therefore only be ascribed to that boldness and self-possession which are ever the concomitants of genius; and in most of the licenses he has taken, it may be observed, that he is in a great measure warranted by the precepts, and indeed by the example, of Geminiani.

He performed on the hautboy in the opera till the time that Buononcini left it; after that he played at the Castle concert, and occasionally at others; but being patronised

by Frederick prince of Wales, he was at length received into his family, upon the footing of a domestic, and appointed master or director of the chamber music to his royal highness. In the course of this employment he composed a great number of sonatas for the practice of the chamber; and, upon the birth of the princess of Brunswick, set to music a drama written on the occasion of that event. He also composed a musical solemnity, which was publicly performed at the chapel of the Bavarian minister. In the honourable and easy station above-mentioned, Martini continued till about the year 1740, when he died.

As a performer on the hautboy, Martini was undoubtedly the greatest that the world had ever known. Before his time the tone of the instrument was rank, and, in the hands of the ablest proficients, harsh and grating to the ear; by great study and application, and by some peculiar management of the reed, he contrived to produce such a tone, as approached nearest to that of the human voice of any we know of.

MARTINI, (Battista San) of Milan, was brother to the celebrated player on the hautboy already mentioned, whose performance and compositions were so long and justly admired in London.

The violin does not appear to have been his chief instrument, yet he produced for it an almost incredible number of spirited and agreeable compositions. About the year 1770, he was in such repute as to be chapel-master to more than half the churches in Milan. For these he furnished masses upon all great and solemn occasions.

MARTINI, (Christopher) a Dutchman, lived in the middle of the seventeenth century, and wrote "*Handbook van den waren Loop der Toonen*," Amsterdam, 1641.

MARTINI, (Padre Giambattista) a skilful composer and very erudite musician, was born at Bologna in 1706. After the period of his youth, he entered the order of St. Francis; we do not know whether he had engaged in it when his taste for erudition, and his love for antiquity, led him to undertake the travels which he extended to Asia. It was not till his return, that he entirely devoted himself to music: he studied under several masters, amongst whom he himself mentions the celebrated Ant. Perti. His progress in composition was so rapid, that, in 1723, when but seventeen years of age, he was appointed chapel-master to a convent of his order at Bologna, which situation he filled till his death.

He exercised the functions of professor in the same art, and his school, the most learned in existence in Italy during his life, has produced a considerably larger number of great composers than any other, while artists enjoying a high reputation, and crowned with the most brilliant success, have considered it both an honour and a duty to take his advice, and to attend to his instructions: amongst these was the celebrated Jomelli.

To the talent of forming good scholars, P. Martini united that of a composer. He has written a large quantity of highly esteemed church music, but his most celebrated compositions are some duets in the style of Ricercari, and some canons for the harpsichord or organ, which are excessively difficult. Notwithstanding a degree of coldness, his works please by the purity, learning, and the good taste which characterise them.

But Martini's principal titles to reputation are his treatises on the different parts of music. Amongst his works there are two which deserve particular attention, namely, his "*Saggio Fondamentale Pratico di Contrapunto*," or "Essay on Counterpoint," and his "*History of Music.*"

The first of these consists in two collections of models, the one of counterpoint upon plain chant, the other of fugues, for from two to eight voices. In the first collection, the Père Martini takes a survey of the eight sounds generally admitted into plain chant, he gives an example of counterpoint, properly so called, upon each of them, most frequently taken from Const

Porta, and several examples of plain chant fugated, taken from Palestrina. These examples are accompanied by explanatory notes, the whole preceded by a summary composition of the rules of counterpoint. The second collection is an abridged treatise on the rules of fugue and canon, followed by pieces of fugue in the madrigal style, sacred and profane, rising from two to eight voices, with and without a continued bass, accompanied by notes. The most praiseworthy part of these collections is, without doubt, his choice of examples, drawn from the best masters, and which convey a knowledge of their several styles of composition; this excepted, the work, in the present state of things, possesses but a very moderate utility. In fact, with respect to the counterpoint or plain chant, the examples by P. Martini are written upon a system which is no longer felt in these days, and which consequently cannot be treated with success: as to the fugated pieces, they are more like preludes than fugues, properly so called; a great number are written upon the principles of the preceding, and are therefore useless. With regard to the text accompanying these models, it cannot be denied that the introductions are too much abridged, and consequently useless to the pupils who do not understand them, and also to the masters who know more than they include. With relation to the notes placed below the examples, in spite of some very interesting particulars, it must be owned that they are in general too simple, since they include no more than what is already known by those who undertake to read them, and merely present them with remarks which they themselves are able to make. As the digressions indulged in by the commentator deserve reproach, they contain nothing to excuse their length; and therefore we must conclude the greatest merit of P. Martini in this work, is, that of having proved that he perfectly understood Italian antiquity, that is to say, the excellent school of the sixteenth and seventeenth century, while, by the good taste he had displayed in the choice of the *chef-d'œuvres* of this epoch, he was able to induce the reader to appreciate it.

P. Martini's "*History of Music*" deserves a similar mixture of praise and censure. The work attests immense reading and prodigious erudition; it is a continuation of anecdotes, written with purity and somewhat interesting, but it has neither end nor plan, nor the least shade of judgment or criticism. He intended to comprise it in five volumes, but, thus continued, it would have extended to at least twenty-five or thirty.

With the view of pursuing his labours, P. Martini had amassed an enormous quantity of materials. The libraries of Italy had enriched him with valuable manuscripts. His friend Botrigari had left him his great musical library, which contained many rare works. The generosity of the famous Farinelli furnished him with considerable funds, and enabled him to procure all imaginable materials. These united sources formed a library of seventeen thousand volumes, three hundred of which were manuscripts. They occupied four rooms; the first contained the manuscripts, in the second and third were placed the printed books, and in the fourth the musical works, nearly all manuscript.

The sweetness, simplicity, and modesty which formed the character of Martini, his eagerness to communicate to all who desired it the treasures of science and of erudition he possessed, have conciliated universal esteem and veneration. The great Frederick, to whom he sent, in 1702, his "*History of Music*," answered him with a letter written with his own hand, accompanied by a snuffbox, and his portrait enriched with diamonds. All those whom the love of the arts conducted into Italy, visited him in passing Bologna, and quitted him with sentiments of admiration and gratitude. He was attacked, in 1774, with the dropsy in the chest, according to Dr. Burney, who about that time discerned in him symptoms of that disease, and he died in 1784.

MARTINI, (MARTIN) a Franciscan friar and church composer in the begin-

ning of the eighteenth century, published "72 *ein und zweystimmige Arien auf alle Feste in Jahr, mit 2 Instrum., und Gen. Bass,*" Augsburg; "*Vierstimmige Vespern de B. V. Maria et Sanctis Apostolis,*" Augsburg; "*Litaneyen und Salve Regina, mit 2 B. und Gen. Bass,*" Augsburg, 1717.

MARTINI (Giovanni P. E.) was born in 1741 at Freystatt, a small town in the Upper Palatinate. He studied early in life music and the Latin language, and at the age of ten had made such progress in the former, that he was appointed organist to the seminary of the town of Neuburg, on the Danube, where he continued for the further space of six years his accustomed studies. In 1758, he went to the university of Friburg, in Brisgau, where he studied philosophy and acted as organist to the Franciscans. Having at this time decided on the musical profession, he resolved to travel, and uncertain where he should first go, it is said that he took it in his head to mount to the top of his house, which was situated between the town gate leading to France and that to Italy, and to throw a feather in the air, with a determination of following the direction in which it should be blown. As it flew towards the French gate, he followed that route, and arrived in France in 1760. He first stopped at Nancy, where his talent for music, together with the frankness of his character, procured him numerous friends. Here he perfected himself in his art, and had an opportunity of examining, step by step, the construction of a new organ with fifty stops for the cathedral at Nancy. It was this which gave him the idea of his work entitled "*Ecole d'Orgue,*" which was published at Paris in 1804. In 1764, he arrived at Paris, and the day after he was requested by some acquaintance to compose a march for one of the regiments of Swiss guards. He did so the same evening, and the following morning it was taken to the duke of Choiseul, who had fixed that day to give a prize for the best new march. The duke was so pleased with it when played on parade, that he remitted to Martini a *rouleau* of twenty-five louis. Such was his *début* at Paris. He next made himself known by some trios and quatuors for the violin, and by several sonatas and concertos for the piano-forte, which he caused to be published. He then was charged with the composition of a grand mass; this he himself considered as one of his best works, and it was performed at Vienna for many years afterwards on a particular annual festival. He soon after this became director of the chamber music of the prince of Condé, from whose service he passed to that of the count d'Artois, with whom he remained till the commencement of the revolution. In the sixth year of the French republic, the directory nominated him one of the five inspectors of instruction at the conservatory; but neither his talent nor that of Gretry and Monsigny being longer *à l'ordre du jour* with the republicans, they were all three dismissed.

Martini is one of the musicians who have most contributed to the improvement of military music in France. He is also the first musician who, instead of the single line of figured bass which was formerly placed under songs, introduced a separate piano-forte accompaniment with dispersed chords, an improvement which has been since imitated throughout Europe. The works of G. P. E. Martini, up to the year 1811, were as follows:

Dramatic: "*L'Amoureux de Quinze Ans,*" 1771. "*Le Rendez-vous nocturne,*" one act. "*Le Fermier cru sourd,*" 1772. "*La Bataille d'Ivry, ou Henri IV.,*" in three acts, 1774. "*Le Poète supposé,*" in three acts. "*Le Droit du Seigneur,*" in three acts, 1783. "*L'Amant Sylphe.*" "*Sapho,*" in three acts, 1795. "*Annette et Lubin.*" "*Zimeo,*" a grand opera, in three acts. "*Sophie, ou le Tremblement de Terre de Messine,*" in three acts. "*La Partie de Campagne,*" in three acts. Romances, &c.: "*Six Recueils d'Airs, Romances, Chansons, avec Accompagnement de Forté-piano.*" Sacred music: "*Six Pseaumes à deux voix avec Accompagnement de l'Orgue ou du Forté-piano,*"

"*Messe solennelle à grand orchestre et à grands chœurs.*" "*Te Deum à grand orchestre et à grands chœurs.*" "*Messe des Morts, à grand orchestre et à grands chœurs.*" "*La Cantate d'Arcabonne à voix seule, avec Accompagnement à grand orchestre, ou avec le seul Accompagnement du Forté-piano.*" "*Domine Salvum, à quatre voix, suns orchestre.*" "*Grand Cantate, composée pour le Mariage de S. M. l'Empereur, à voix seule, avec Accompagnement de Forté-piano, ou à quatre voix récitantes, avec chœurs et grand orchestre.*" Martini also published, in 1790, "*La Mélopée moderne;*" and, in 1804, his "*Ecole d'Orgue.*" This work is divided into three parts, and is of high authority.

MARTINI, called Peu d'argent. Under this name there were, in the royal archives at Copenhagen, five books of "*Sacræ Cantiones,*" Dusseldorf, 1555. They were destroyed by fire.

MARTINO, (Orat. di) a composer of the sixteenth century, of whose productions something may be found in the *De Antiquis Primo Libro à 2 Voci de diversi Autori di Bari,* Venice, 1585.

MARTINS, (Joao.) See Martinez.

MARTINS, (Francisco) chapel-master at Elvas, in Portugal, was born at Evora, where, when yet a boy, in 1629, he was placed in a musical seminary. He made such excellent progress in music, that he soon excelled his teachers, and obtained the situation above-mentioned. The works which he has left consist of masses, psalms, hymns, responsories, and motets, and are highly esteemed. Machado mentions a musical contest with the chapel-master, Remigio, at Badajos, as a proof of the distinguished musical abilities of Martins. (See *Bibl. Lus.* vol. iv. p. 138.)

MARTIUS, (Jacob Fr.) organist of the principal church of Erlangen, and born there in 1760, is one of the few able admirers of the art who spontaneously offered themselves for the arrangement and completion of the old edition of the German *Lexicon of Musicians,* by the communication of his written observations. The activity of Martius for the benefit, as well of church music as of amateurs, will clearly appear from the following catalogue of his printed works: "*Sammlung vermischter Klavierstucke, 1ster, 2ter Jahrg,*" Nuremburg, 1782; i. e. "Collections of mixt pieces for the piano, first and second year." How far these works have been continued is not known. "*Der Klavierauszug der Oper. die drey Pächter von Desaides,*" Nuremburg, 1782; and "*Taschenbuch der Musik, 4 Stucke,*" Nuremburg, 1786. This *Taschenbuch* or Almanack contains, on a plan well calculated for the entertainment of amateurs, not only small pieces for the piano by favourite composers and by the editor himself, but also short biographical sketches, amongst others, of Handel and Graun; likewise several musical enigmas. "*Einige Sinfonien von Pleyel fürs Klavier ausgesetzt, mit Begleit; einer Violin und eines Violonc.,*" Speier. "*Sammlung von Religionsgesängen Choren und Duetten, als Texte zu Kirchenmusiken,*" Erlangen, 1792. "*Chöre und vierstimmige Arien für blosse Singstimmen mit untermischten Chorälen,*" and "*Lieder.*" The appendix to this last work contains some of Klopstock's odes, a Magnificat, Te Deums by several authors, Niemyer's Lazarus, and an Easter hymn by Seiler. In the preface, Martius rejects the use of the recitative in the Protestant church service.

MARTORELLI, (Antonio) a composer of the sixteenth century, of extraordinary talents, whose madrigals, notwithstanding they were composed early in his youth, were superior to all that were considered beautiful in his time. For this reason a high value was placed on them both in France and Italy. Martorelli was born at Padua in 1531. He went, when very young, to Rimini, where he was generally esteemed as an instructor in music. He died in 1556, at the early age of twenty-five.

MARTORETTA, (Gian Dominico) a contrapuntist of the sixteenth century, of whose productions there still exist, in the Munich library, "*Madrigali à 4 voci,*" Venice.

MARTYN, (Bendall) secretary to the board of Excise in London, about the year 1710. He played, as amateur, not only on the violin, but wrote also "*Fourteen Sonatas*" for that instrument, which were printed fifteen years after his death. (See Hawkins, vol. v. p. 126.)

MARVILLE, (Vigneul de, called also Natalis Argonensis) an advocate at Paris towards the end of the seventeenth century, became afterwards a monk in the convent of Gaillon, at Rouen, where he received the name *Bonaventura*, and died in 1705. Besides several learned works on church music, he also published "*Mélange d'Histoire et de Littérature*," wherein much mention is made of music.

MASCARA or MASCHERA, (Fiorenzo) an excellent organist, who flourished nearly forty years, in the last half of the sixteenth century, at Brescia. Most cities in Italy were desirous to hear him. He was also a good violinist, and the first who composed for the organ *canzoni Francese*. In Johann Woltzen's *Tabulaturæ Musices Organicæ*, 1617, are still to be found "10 *Canzoni Francese*," by this composer, but under the name *Maschera*.

MASCHEK, (Paul.) composer and pianist at Vienna, in 1796, played also the harmonica, and was a zealous cultivator of his art. Besides several good motets and quartettos by him, which have become known in manuscript, the following have been printed: "*Six Petits Rondos facil. et agréabl. pour le P. F. à l'usage des Commençans*," 1798. "*Das allgemeine Wiener Aufgebot, eine charakteristische Sonate, fürs Fortepiano mit Begl. einer Violine und eines Violoncells*," Vienna, 1798. "12 *Ländersche fürs Klav.*," Vienna, 1798. "*Sammlung aller Stücke, welche bey Gelegenheit des Wiener Aufgebots erschienen sind, für 2 B. oder 2 Fl.*," Vienna, 1800.

MASCHEK, (Vincenzo) probably brother of the preceding, resided at Berlin in 1788. In 1796, he was appointed chapel-master of St. Nicholas' church at Prague. He was well grounded in music and on the pianoforte by Franz Duschek, and afterwards studied counterpoint under Seger. He was one of the improvers of the harmonica, which he played in a masterly manner. As a teacher, he possessed the particular gift of communicating his knowledge to others with facility, by which means he has succeeded in raising a considerable number of excellent pupils. We can only mention the following of his printed compositions: "25 *Lieder für Kinder von Spielmann. Mit F. Duschek gemeinschaftlich gesetzt*," 1792. "*Die Spiegelritter, Operette von Kotzebue*," 1795. "*Böhmens Dankgefühl, eine Kantate von Meissner*," Prague, 1796. "*Concertino pour le Clav. à 4 mains, 2 Clar., 2 Fl., 2 C., et 2 B.*," Leipsic, 1802. "*Sonate pour le Clav. à 4 mains*," Leipsic, 1802. "*Grande Sonate pour P. F. avec V. in Es.*" There are also to be found of his composition, at Traeg's, in Vienna, "1 *Klavierkonzert aus Es mit starker Begleitung*," and "2 *Concertini für* 10 *bis* 11 *Bogen und Blasinstrumente*." It cannot be ascertained, however, whether the eight above-mentioned orchestral symphonies, and a concerto for three harpsichords, two horns, and two bassoons, are this author's productions, or whether they belong to the preceding article. Vincenzo likewise composed, in 1800, "*Hymne an die Gottheit*," i. e. "A Hymn to the Deity."

MASCHEK, (Mad.) wife of the preceding, and performer on the harmonica, travelled to Denmark, and obtained much celebrity on her instrument. She was also, in the summer of 1791, with her husband, at Karlsbad, where they publicly performed duets on the harmonica and pianoforte.

MASCITTI, (Michele) a Neapolitan violinist, was attached to the household of the regent duke of Orleans. He died at Paris about the year 1750.

MASI, (P.) chapel-master at the church of the holy apostles, and singer in the pontifical chapel at Rome, left many compositions for the church, chamber, and theatre. He died in 1772.

MASI, (Giovanni) a chapel-master at Rome in 1793, is mentioned in the *Indice*

de Spettacoli of Milan, for 1783, as an opera composer. Among his other works, he brought out at Rome an opera buffa entitled *"Lo Sposalizio per puntiglio."*

MASI (GIROLAMO) was born at Rome in the year 1768. He was instructed in music by his father, a pupil of the famous Durante, and a distinguished harpsichord player of his time. At eighteen years of age young Masi was chosen piano-forte master to the duchess Braschi, niece of the reigning pope. At twenty-one, his father (who was director and composer of the royal Spanish church of Rome) being struck blind, the son succeeded him, and during four years that he served the church, composed a great quantity of sacred music, besides two operas for the theatres. He next went to Naples, where, his piano-forte playing procuring him a number of friends, he was prevailed on to settle. Amongst other music, he composed there a cantata that was performed with great success. On the preparation of the French to invade Italy, Masi set off for England, in company with sir John Legard, with whom he has since resided, teaching the piano-forte. He has published a great number of rondos and variations in a popular style. The productions that have most distinguished him are, *"A Set of Canzonets, the Words selected from Pope's Eloisa;" "A Set of Preludes,"* published by Monzani; and *"A Tocatta,"* (Har. Ins.) Masi has besides contracted into septets and quintets, many symphonies of Beethoven, Mozart, Romberg, Woelfl, &c.

MASON, (WILLIAM) a clergyman at York, also king's chaplain, is one of the classical poets and musical authors of our country. He was born at Hull in 1726, where his father was vicar. At his native town he received his first instructions in the sciences, studied afterwards at St. John's college, Cambridge, and obtained, through the interest of the Earl of Holderness, the office of king's chaplain, the living of Aston, also a canonry in York cathedral. His last-named office gave occasion to the following very instructive work, an attentive perusal of which was strongly recommended by Dr. Burney to all composers of sacred music. *"Essay on Church Music, together with a copious Collection of those Portions of the Psalms of David, Bible, and Liturgy, which have been set to Music, and sung as Anthems in the Cathedral and Collegiate Churches of England: published for the Use of the Church at York. To which is prefixed, a Critical and Historical Essay on Cathedral Music,"* York, 1782. Mason enjoyed excellent bodily health, presuming on which he neglected a slight wound on his foot; when a sudden inflammation took place, and after forty-eight hours' illness, he died at Aston, in 1797, in the seventy-second year of his age.

MASSAINUS or MASSANIO, (TIBURTIUS) an Augustine friar, and very industrious church composer, lived in 1592 at Prague, and belonged to the court of the emperor Rudolph II. He was born at Cremona, resided for some years at Placenza, became afterwards chapel-master in the church of St. Maria del Popolo, at Rome, after which he went to Prague. Of his numerous works, amounting to upwards of thirty, we can, with the assistance of Draudius, only mention the following: *"Concentus 5 voc. in universos Psalmos in Vesperis omnium Festorum per totum annum frequentatos, cum tribus Magnificat, quorum ultimum 9 vocum modulatione copulatur,"* Venice, 1576. *"Sacri modulorum concentus, qui 6—10, et 12 vocibus, in duos tresve Choros coalescentes concini possunt,"* Venice, 1567. *"Missæ 5 et 6 vocum." "Rorate cœli, 5 voc." "Nuncium vobis, 5 voc." "Omnes gentes, 6 voc., Liber 1,"* Venice, 1578. *"Cantion. Sacræ, 5 voc.,"* Venice, 1580. *"Sacrarum Cantionum, 7 vocibus, Liber 1,"* Venice, 1607. Arisius, in his *Cremon Literat.* p. 454, from which the preceding particulars respecting Massainus are taken, adds, that he himself possesses the following of his works: *"Il Quarto Libro de Madrigali à 5 voci,"* Venice, 1594, *"Musica super Threnos Jeremiæ Prophetæ, 5 voci-*

bus," Venice, 1599. Besides these, there were also several pieces by him in the *Symphonia Angelica*, edited at Amurgos, in 1585, by Hubert Vaelrand. The following works by him are in the Munich library: "*Madrigali à 4 voci,*" Venice, 1569, "*Motettæ 5 et 6 voci,*" Venice, 1576, and "*Missa, 8 voci,*" Venice, 1600.

MASSART, (J. N.) a French violoncellist and composer for his instrument, about the year 1768.

MASSE, a celebrated chapel-master in the service of Louis XV. of France.

MASSENTIUS, (Dominicus) a composer, flourished in 1632 at Rome, where, according to Allatius, he published the following works: "*Motetti à Voce sola,*" "*Motetti à due, e più voci,*" "*Salmi à otto voci,*" and "*Canzonetti à una, e più voci.*"

MASSENUS, (Petrus) chapel-master to Charles V., at Brussels, was born at Ghent, and flourished about the middle of the fifteenth century. He published "*Declarationes orationis dominicæ et salutationis angelicæ,*" Brussels, 1559. Finck mentions him as one of the best composers of his time.

MASSI. See Masi.

MASSI, (Francesco Maria) a Minorite, flourished about 1696 as chapel-master and composer in Italy. He set to music the "*Peccator pentito al Biambino Gicsù nella notte di Natale,*" Perugia, 1696, of the count Nicolo Monte Mellini, and dedicated it to the *Academici Oscuri* of Lucca.

MASSMANN, (Alexander) organist in Kneiphoff, near Konigsberg, in Prussia, published at Amsterdam, in 1720, "*Suite pour le Clavécin.*"

MASSON, (C.) chapel-master of the cathedral church at Chalons, in Champagne, and of the Jesuits' church of Saint Louis, in the beginning of the eighteenth century, published "*Traité des Règles de Composition de la Musique, par lequel on apprend à faire facilement un Chant sur des Paroles, à composer à deux, à trois, et à quatre Parties, &c. et à chiffrer la Basse Continue, suivant l'usage des meilleurs Auteurs. Ouvrage très-utile à ceux qui jouent de l'Orgue, du Clavécin, et du Théorbe,*" Paris, 1705. A fourth edition, revised and corrected at the expense of Estienne Roger, was published at Amsterdam under the title "*Nouveau Traité, &c.*" An edition of this work is said to have been printed, in 1757, at Hamburgh.

MASURES, (Louis des) a Flemish contrapuntist of the sixteenth century. Of his works the following is yet in the electorate library at Munich: "*Cantiques à 4 part.,*" Lyon, 1564.

MATAUSCHEK, an abbé, probably resident at Vienna. Of his compositions there were published in that town, in 1803, "*Deux Rondeaux pour le Clav.,*" Nos. 1 and 2, and "*Quatorze Variations pour la Flûte, avec Acc.,*" Op. 5.

MATHER, (Samuel) organist at Sheffield, is the youngest son of Mr. Mather, late organist of *St. Paul's* church, Sheffield, to which situation he was appointed in 1788. His son Samuel was elected organist of *St. James's* church, Sheffield, in 1799, and his eldest son, John Mather, (now organist and professor of music in Edinburgh) was appointed organist of the *parish* church of Sheffield soon after; so that the father and his two sons, at that period, held all the organists' situations in the three churches at Sheffield. His father dying in 1808, S. Mather was in a few days after unanimously elected to fill his situation as organist at St. Paul's church. In the year 1805, he was appointed master of the military band, attached to the Sheffield regiment of volunteers, which situation he still continues to hold, together with a lieutenant's commission. In the year 1806, Mather, in conjunction with his brother and the late J. Foster, Esq. of High Green, began the Yorkshire amateur concerts at Sheffield. In the following year, they were held at Leeds, and the next at York, and have been continued since that time, triennially, at those places, with increasing pleasure to the lovers of music. In the year 1814, he established the Yorkshire

choral concert, of which he was the sole manager for the first four years, having obtained the names of the noblemen and gentlemen in the county to support it, by an annual subscription of one guinea each, and having an excellent band of vocal and instrumental performers. Here he brought forward every month a performance, which was always numerously attended. "*The Messiah*," "*Judas*," "*Samson*," "*Israel in Egypt*," "*The Creation*," "*Athalia*," "*Jeptha*," "*Acis and Galatea*," "*Alexander's Feast*," with various selections from the best composers, have followed in succession. Nearly the same plan has since been adopted in Edinburgh, where his brother has been one of the principal managers. In the year 1813, Yaniewitz and Mather first brought the inimitable Catalani before the Sheffield audience for three days' performance, of which Mather had the entire management. In September, 1822, he was elected grand organist to the provincial lodge of freemasons for the West Riding of the county of York. His publications, at present, are not very numerous; but several of them have been well received at the music meetings. He has now nearly ready for the press "*A Book of Psalms and Hymns*," in number about two hundred, composed and adapted to words selected by his grace the lord archbishop of York, for the service of the church of England, and for the use of private families. A number of songs, duets, trios, choruses, Te Deum, &c. which are now in manuscript, are also meant to be published by him.

MATTA, (Fr. Joao da) a composer, born at Lisbon in 1716, studied divinity at Coimbra. He died in 1738, in his twenty-fourth year, leaving some motets and masses of his composition.

MATTEI, (Saverio) an advocate at Naples, published at Padua, in 1780, a work in eight volumes, entitled "*Dissertazioni preliminari alla traduzione de salmi*." He also published, in 1785, "*Eloges*" of Metastasio and of Jomelli, who were both his intimate friends. He died at Naples in 1802.

MATTHÆI, (Heinrich August) a composer and solo-violinist at Leipsic, was born at Dresden in 1781. He devoted himself to music from inclination, and from his infancy; it is not surprising, therefore, that he soon made himself master of several instruments. Among these, he considered the violin as his principal, and made such progress on it, that when, in 1804, on a journey to Leipsic, he made his first public appearance at a concert, he was immediately admitted as a member of the orchestra. It reflects no less honour on his talents as an artist than on his general character, that shortly after this engagement, a society of musical amateurs at Leipsic, in 1804, provided him with a sufficient capital to undertake a journey to Paris, for the purpose of perfecting himself on his instrument under the great violinist Kreutzer. He so well fulfilled this praiseworthy intention, that, after a stay of eighteen months in Paris, having returned to Leipsic, he was, at his first public reappearance there, received with universal enthusiasm for his increased abilities and excellence in the art. After his return from Paris, he was also very successful in several attempts at the composition of ariettes, variations, duets, and concertos for the violin, of which the following have been printed: "*Sechs deutsche Arietten, mit Begleit. des Pianof. oder der Guitarre*," Leipsic, 1807. "*Conc. pour Violon, in E*," Op. 2, Leipsic, 1808. "*Three Duos concert. pour 2 V.*," Op. 3, Leipsic, 1810; and "*Quatuor brillant, pour 2 V., A., Vc.*," Op. 6, Leipsic. That he was, in 1814, one of the best performers on the violin in Germany, Gerber testifies from his own experience.

MATTHEES, (Johann Wilhelm) born at Berlin, was concert-master to prince Henry of Prussia at Rheinsberg. He was a very solid and able violinist of the school of Benda, and particularly distinguished by his fine and full tone.

MATTHEES, (Carl Ludwig) younger brother of the preceding. He was chamber-musician and performer on the hautboy to the margrave of Brandenburg-Schwedt.

After the death of the margrave, his whole band having been discharged without any pension, Matthees, in despair, laid aside the hautboy, and established a powder and spirit manufactory at Schwedt, but with such bad success, that, after ten years spent in labour and care, he was obliged, in 1799, to leave Schwedt clandestinely, having first taken his hautboy out of a dirty corner, and put it in his great coat pocket as his sole future hope. In "*Bach's Vielerley*" are to be found two solos for the hautboy by this musician. He was considered a performer inferior only to Besozzi, Fischer, and Lebrun.

MATTHEIS, (NICOLA) an Italian violinist, came over to this country about the latter end of Charles II.'s reign. He was an excellent musician, and performed wonderfully on the violin. His manner was singular; but he excelled, in one respect, all that had been heard in England before: his *arcata*, or manner of bowing, his shakes, divisions, and, indeed, his whole style of performance, was surprising, and every stroke of his bow was a mouthful. All that he played was of his own composition, which manifested him to be a very exquisite harmonist, and of a boundless fancy and invention.

When he first came to England he was very poor, but not so poor as proud; which prevented his being heard, or making useful acquaintance for a long time, except among a few merchants in the city, who patronised him; and setting a high value on his condescension, he made them indemnify him for the want of more general favour.

By degrees, however, he was more noticed, and was induced to perform at court. But his demeanour did not please, and he was thought capricious and troublesome, as he took offence if any one whispered while he played, which was a kind of attention that had not been much in fashion at the English court. It was said, that the duke of Richmond would have settled a pension upon him, though he wished him to change his manner of playing, and that one of his pages should show him a better. Mattheis, for the sake of the jest, condescended to take lessons of the page, but learned so fast, that he soon outran him in his own way. But he continued so outrageous in his demands, particularly for his solos, that few would comply with them, and he remained in narrow circumstances and obscurity for a long time.

Nor would his superior talents ever have contributed to better his fortune, had it not been for the zeal and friendly offices of two or three dilettanti, his admirers. These were Dr. Walgrave, a prodigy on the arch-lute, sir Roger L'Estrange, an expert violinist, and Mr. Bridgman, the under-secretary, who accompanied well on the harpsichord. These gentlemen becoming acquainted with him, and courting him in his own way, had an opportunity of describing to him the temper of the English, who, if humoured, would be liberal, but if uncivilly treated, would be sulky, and despise him and his talents; assuring him that, by a little complaisance, he would neither want employment nor money.

By advice so reasonable, they, at length, brought him into such good temper, that he became generally esteemed and sought after; and having many scholars, though on moderate terms, his purse filled apace, which confirmed his conversion.

After this, he discovered a way of acquiring money, which was then perfectly new in this country. For observing how much his scholars admired the lessons he composed for them, which were all duos, and that most musical gentlemen who heard them wished to have copies of them, he was at the expense of having them neatly engraved on copper-plates, in oblong octavo, which was the beginning of engraving music in England, and these he presented, well bound, to lovers of the art and admirers of his talents, for which he often received three, four, and five guineas. And so great were his encouragement and profits in this species of traffic, that he printed four books of "*Ayres for the Violin*," in the same form and size.

He printed lessons likewise for the guitar, of which instrument he was a consummate master, and had so much force upon it, as to be able to contend with the harpsichord, in concert.

Another book of his writing was designed to teach composition, air, and thorough-bass. Of this work, though it was printed, but few copies are to be met with. His full pieces, concertos, and solos, were never published, and are very scarce, if at all to be found.

The two first of the four books mentioned above, of which many copies were dispersed, consist of preludes, allemandes, sarabands, courants, gigues, divisions on grounds and double compositions fitted to all hands and capacities. The third book is entitled "*Ayres for the Violin, to wit: Preludes, Fugues, Allemandes, Sarabands, Courants, Gigues, Fancies, Divisions, and likewise other Passages, Introductions and Fugues for single and double Stops; with Divisions somewhat more artificial, for the Improvement of the Hand upon the Base-Viol or Harpsichord.*" The fourth book is called "*Other Ayres and Pieces for the Violin, Base-viol, and Harpsichord, somewhat more difficult and artificial than the former; composed for the practice and service of greater Masters upon those instruments.*"

Mr. North observes, that while the lovers of music were acquainted with his manner of playing from his own books, which often happened in large assemblies, no one pretended to do the like; for none could command that fulness, grace, and truth, of which he was master. So that, in his own time, his compositions were thought impracticable from their difficulty; and since, as they were never thrown into the shops, they have been but little known. At present, when the instrument is so much advanced, no one could have the least idea of these pieces having ever been difficult, who was not a witness of his own manner of playing them. Indeed, his books, well studied, are a sufficient rudiment of artful composition.

Another observation of this speculative dilettante is, that in a numerous assembly, when Mattheis alone was to entertain the company, having his friends Walgrave, L'Estrange, and Bridgman about him, and flaming with good-humour and enthusiasm, he has seized on the attention of the whole audience with such force and variety, as to prevent even a whisper for more than an hour together, however crowded the room.

After this, it is easy to imagine that his reputation and abilities would enable him to accumulate wealth, or to live in splendour: he chose the latter, took a great house, and indulging appetite, lived so luxuriously, that he brought on diseases, and soon put an end to his existence.

MATTHEIS, MATTEIS, or MATHYS, (Nicola) son of the preceding, was also a violinist and composer for his instrument. He received, from the very cradle, instructions from his father on the violin, and made such progress, that he was afterwards invited to the imperial chapel at Vienna, where, amongst twenty-three violinists, he obtained the first place. This situation he held as late as 1727, according to Walther. He returned afterwards to England, where, in 1737, Dr. Burney became acquainted with him at Shrewsbury, and received instructions from him in the double capacity of music and French master. Mattheis remained in that town till his death, which took place in 1749. Dr. Burney says, that Mattheis executed the solos of Corelli with inimitable simplicity and grace. Walther mentions of his works, "*Arie Cantabile à V. solo, e Vc. o B. continuo,*" Ops. 1, 2, 3, 4, 5, Amsterdam. Quanz states, that Mattheis also made a new arrangement of Corelli's solos.

MATTHESON, (Johann) a native of Hamburgh, was born in 1681. In the seventh year of his age, he was placed by his parents under the care of different masters, and instructed by them in the rudiments of learning, and the principles of music, in which science he improved so fast, that at the age of nine he was able to sing, to the organ at Hamburgh, composi-

tions of his own. At the age of eighteen, he composed an opera, and performed the principal part. In 1703, an offer was made him of the place of organist of the church at Lubec; but not liking the conditions of the appointment, which was, that he should submit to the yoke of marriage with a young woman whom the magistrates had chosen for him, he thought proper to decline it. In 1704, he visited Holland, and was invited to accept the place of organist at Harlem, with a salary of fifteen hundred florins a year; but he declined it, choosing to return to his own country, where he became secretary to sir Cyril Wych, resident at Hamburgh for the English court. In this station, he made himself master of the English language, and, without abandoning the study of music, took up a resolution to quit the opera stage, on which he had been a singer for fifteen years. In 1709, he married Catherine, a daughter of Mr. Jennings, a clergyman, nearly related to admiral sir John Jennings.

In the course of his employment as secretary to the resident, he was trusted with several important negotiations, and made frequent journies to Leipsic, Bremen, and different parts of Saxony, from which he reaped considerable advantages. Upon the death of sir Cyril Wych, in the year 1712, the care of the English affairs in the circle of Lower Saxony devolved to Mattheson, and he occupied the office of resident, till the son of the late minister was appointed to it. Upon the accession of king George I. to the crown of England, he composed a memorable serenata; and in the year 1715 obtained the reversion of the office of chapel-master in the cathedral of Hamburgh, with certain other appointments prefixed to it. During all this time he continued his station of secretary to the British resident; and upon many occasions of his absence, he discharged in his own proper person the functions of the minister. Amidst that multiplicity of business which necessarily sprang from such a situation, Mattheson found means to prosecute his musical studies: he composed music for the church and for the theatre, and was ever present at the performance of it: he practised the harpsichord at his own apartments incessantly, and on that instrument, if not on the organ, was unquestionably one of the first performers of his time. He wrote and translated books to an incredible number, and this without an exclusive attachment to any particular object; and the versatility of his temper cannot be more strongly marked, than by observing, that he composed church music and operas, wrote treatises on music and on the longitude. His writings in general abound with intelligence, communicated in a desultory manner, and are an evidence that the author possessed more learning than judgment.

Mattheson was well acquainted with Handel. Before the latter came to settle in England they were in some degree rivals, and solicited with equal ardour the favour of the public. Mattheson relates, that he had often vied with him on the organ, both at Hamburgh and Lubec. The terms upon which these two great men lived when they were together, must appear very strange. Handel approved so highly of the compositions of Mattheson, particularly his lessons, that he used to play them for his private amusement; and Mattheson had so great a regard for Handel, that he at one time entertained thoughts of writing his life; yet these two men were in one moment of their lives at so great enmity, that each had the other opposed to the point of his sword: in short, upon a dispute about the seat of the harpsichord at the performance of one of Mattheson's operas, they fought a duel in the market-place of Hamburgh, which a mere accident prevented from being mortal to one or both of them. Mattheson died at Hamburgh in the year 1764.

MATTHIUS, (Maurus) a monk at Florence, flourished, in 1589, as organist and composer, after having given, in 1751, when yet very young, "*Madrigali à 4 voci*," Venice.

MATTHO, member of the chapel royal at Paris, composed the music to the opera "*Arion*," 1715.

MATTIOLI, (ANDREA) chapel-master to the duke of Mantua, and to the Academia dello Spirito Santo, at Ferrara, in the middle of the seventeenth century, enjoyed a great degree of esteem and encouragement from his contemporaries. We can mention the following of his works: "*Missa e Salmi*," Venice, 1653. "*La Palma d'Amore*," opera, Ferrara, 1650. "*Il Ratto di Cefalo*," Ferrara, 1651. "*Esilio d'Amore*," Ferrara, 1651. "*La Didone*," Ferrara, 1656. "*Il Perseo*," Ferrara, 1665; and "*Gli sforzi del desiderio*," Ferrara, 1666.

MATTIOLI, (GAJETANO) chapel-master to the elector of Cologne, at Bonn, about the year 1783, was born at Venice in 1750. He was a violin pupil of Morigi. He composed several symphonies, masses, &c.

MAUCOURT, (LOUIS CHARLES) a musician at the court of Brunswick, published some trios for the violin at Offenbach, in 1784; also "*Concerto p. il V.*" Op. 2, Darmstadt, 1793; "*Concerto, p. il V.*" Op. 3, Brunswick, 1796; and "*Sonata p. il V. solo c. B.*" Op. 4, Brunswick, 1797.

MAUGARS, a French ecclesiastic, published at Paris, in 1672, "*Traités divers d'Histoire, de Morale, et d'Eloquence;*" in which is also a discourse on the music of Italy. The editions of the "*Traités divers*," in which this latter discourse appears, were not published by the author, but by St. Ussans, at Paris, in 1672. Maugars was not only an able amateur and author, but at the same time so celebrated a violoncellist, that the king of Spain and several other princes wished to hear him.

MAULGRED or MAULGRAEUS, (PIERRE) a composer in the beginning of the seventeenth century, (probably in the Netherlands) published "*Chansons Honestes à 4 et 5 Part.*," Antwerp, and "*Cantiones Sacræ*, 4, 5, *et* 8 *Voc.*," Antwerp, 1604.

MAUPIN, (LA) a celebrated French actress and singer in the time of Louis XIV. She was the successor of La Rochois, and seems to have been a most extraordinary personage. She was equally fond of both sexes, fought and loved like a man, and resisted and fell like a woman. Her adventures are of a very romantic kind. She married a young husband, who was soon obliged to absent himself from her, to enter on an office he had obtained in Provence: she then ran away with a fencing-master, of whom she learned the small-sword, and became an excellent fencer, which was afterwards a useful qualification to her on several occasions. The lovers first retreated from persecution to Marseilles, but necessity soon obliged them to solicit employment at the opera there; and, as both had by nature good voices, they were received without difficulty. But soon after this she was seized with a passion for a young person of her own sex, whom she seduced; but the object of her whimsical affection being pursued by her friends and taken, was thrown into a convent at Avignon, where Maupin soon followed her, and, having presented herself as a novice, obtained admission. Some time after, she set fire to the convent, and availing herself of the confusion she had occasioned, carried off her favourite; but being pursued and taken, she was condemned to the flames for contumacy; a sentence, however, which was not executed, as the young Marseillaise was found and restored to her friends.

She then went to Paris, and made her first appearance on the opera stage in 1695, when she performed the part of *Pallas*, in *Cadmus*, with the greatest success. The applause was so violent, that she was obliged, in her car, to take off her *casque* to salute the public, which redoubled their marks of approbation. From that time her success was uninterrupted. Dumesnil the singer having affronted her, she put on man's clothes, watched for him in the Place des Victoires, and insisted on his drawing his sword and fighting her, which he refusing, she caned him, and took from him his watch and snuffbox. Next day, Dumesnil having boasted at the opera-house that he had defended himself against three men who

attempted to rob him, she related the whole story, and produced his watch and snuff-box in proof of her having caned him for his cowardice. Thevenard was nearly treated in the same manner, and had no other way of escaping her chastisement, than by publicly asking her pardon, after hiding himself in the Palais Royal during three weeks. At a ball given by Monsieur, the brother of Louis XIV., she again put on man's clothes, and having behaved impertinently to a lady, three of her friends, supposing Maupin to be a man, called her out. She might easily have avoided the combat by discovering her sex, but she instantly drew, and killed them all three. Afterwards, returning very coolly to the ball, she told the story to Monsieur, who obtained her pardon. After other adventures she went to Brussels, and there became the mistress of the elector of Bavaria. This prince, quitting her for the countess of Arcos, sent her by the count, husband of that lady, a purse of forty thousand livres, with an order to quit Brussels. This extraordinary heroine threw the purse at the count's head, telling him, it was a recompense worthy of such a scoundrel and —— as himself. After this, she returned to the opera stage, which she quitted in 1705. Being at length seized with a fit of devotion, she recalled her husband, who had remained in Provence, and passed with him the last years of her life in a very pious manner, dying in 1707, at the age of thirty-four.

MAURICE, landgrave of Hesse-Cassel, is said to have composed eight or ten sets of motets, and other pieces of solemn music, for the use of his own chapel, the organ of which, on the great festivals, he frequently played himself. He completed and published a work, begun by Valentine Guckins, entitled "*Opera metrici sacri Sanctorum, Dominicalium et Ferarium.*"

MAURO D'ALAY or MAURINI, an instrumental composer, published, in 1710, "12 *Concerti à V. princip.*, 2 *V.*, *A.*, *Vc.*, *e Cembalo*," Op. 1, Amsterdam.

MAURUS, a monk, belonging to the convent St. Martini de Scalis, born at Palermo, flourished as a composer in the sixteenth century. He published "*Cantiones Sacræ*," Venice, 1590, for voices and instruments.

MAVIUS, (CHARLES, junior) musical professor at Leicester, was born at Bedford in the year 1800. His father (a professor of music, now residing at Kettering, in Northamptonshire) is a German, and came to this country at the period of the French revolution. Though born at Bedford, the first ten years of the life of the subject of this memoir were spent at Windsor, where, at an early period, considerable natural talent for music was discovered in him; in consequence of which, when about six years old, his father commenced giving him instruction upon the violin. After paying some attention to this instrument, he became anxious to attempt the piano-forte; and accordingly, when little more than seven years of age, he began the study of that instrument, under the daily attention of his father, and made very considerable progress, both in the practical and theoretical branches of the science, insomuch that, in his twelfth year, he was appointed organist to the church at Kettering.

At the age of fourteen he commenced the study of composition, and subsequently received lessons under some of the most eminent professors in London; viz. M. P. King, on theory and singing, Griffin, on practical piano-forte playing, &c. About this period (1814) Mavius wrote an introduction and rondo, which was not published till 1816. This was well received, and favourably spoken of by the musical reviewers, (see *Monthly Magazine*, September 1817 or 1818) who were entirely unacquainted with the age of the author. Several other publications by him have since appeared. Mavius has resided at Leicester since 1820, where he now is in considerable practice as a teacher. The principal compositions he has at present published are, "*La Promenade*," an air with variations, dedicated to Miss Simpson; "*La Reconnaissance*," an air with variations, and flute accompaniment, dedicated to

Miss Stopford; and *"A Theme for the Pianoforte,"* dedicated to Miss Mary and Miss Lavinia Eyles. (Preston.)

MAXWELL, (FRANC. KELLY) doctor of divinity, and chaplain of the Asylum, died in 1782. He published *" Essay upon Tune, being an attempt to free the Scale of Music and the Tune of Instruments from imperfection,"* with sixteen plates, Edinburgh, 1781.

MAYER, a vocal composer, was, in 1790, director of the music of the Bohemian dramatic society. In 1795, he was at Cologne, and belonged to one of the choirs of the church. In the Gotha *Theatrical Calendar*, the following of his compositions are mentioned: *" Das Irrlicht," " Die Luftkugel," " Marlborough,"* and *" Die Becker."* The last three are ballets.

MAYER, (G.) a contrapuntist of the sixteenth century, of whose works are printed *" 3 Cantiones Devotæ,"* 1577.

MAYER, (J. P.) a musical amateur, published, in 1802, at Carlsruhe, *" 12 Lieder."*

MAYER, (SIMON) a very pleasing dramatic composer, was born at Sandersdorf, in Bavaria, about the year 1760. He has, since 1798, resided alternately in Italy and Germany, but chiefly in Italy, where he has written much for the theatre, with great success. In 1802, he was appointed chapel-master, in the place of Carlo Lenzi, in the church of Maria Maggiore, at Bergamo. He obtained much honour by this appointment, a great number of competitors being opposed to him. In less than a year, however, he was again in Vienna, where he represented his *"Equivoco."* Of his compositions we can mention the following: *" Sisara,"* oratorio, 1795. *" Aride,"* opera seria, 1795. *"Un Pazzore fa Cento,"* opera buffa, 1798. *"Lodoisca,"* opera seria, Vienna and Dresden, 1798. *" I Misteri Eleusini,"* drama, 1802. *" Ginevra,"* opera seria, 1802. *" Der Essigkrämer,"* operetta, 1802. *" L'Equivoco,"* opera buffa, Vienna, 1802. *" Hercole in Lidia,"* Vienna, 1803. *" Alonso e Cora,"* opera, Vienna; and *" Die Burgschaft,"* operetta. Mayer is ranked, by the French critics, as a dramatic composer nearly equal to either Mozart or Rossini. He shines principally in harmony.

MAYERBEER, a pupil of the abbé Vogler, and composer of a successful opera called *" Romilda e Costanza,"* performed at Munich in 1823.

MAYERHOFER, (M.) a musician, probably resident at Vienna, of whose works Traeg mentions, in his Catalogue for 1799, besides two collections of dances, a *" Sestetto, à 2 Fl., 2 V., A., e Basse,"* in manuscript.

MAYNARD, (JOHN) a performer on and composer for the lute, was the author of *" The Twelve Wonders of the World, set and composed for the Violl de Gamba, the Lute, and the Voyce, to sing the Verse, all three jointly and none several: also Lessons for the Lute and Basse Violl, to play alone: with some Lessons to play lyra-wayes alone, or, if you will, to fill up the Parts with another Violl set lute-way,"* published in folio in the year 1611. These twelve wonders are so many songs, exhibiting the characters of a courtier, divine, soldier, lawyer, physician, merchant, country gentleman, bachelor, married man, wife, widow, and maid.

MAYNI, (JOHANNES) a contrapuntist of the sixteenth century, of whose works have been printed *" Cantiones Sacræ, 3 voc."* Munich, 1567.

MAYR (JOH. SIMON) published *"Lieder beym Klavier zu singen,"* Regensburg, 1786.

MAYSEDER, (JOSEPH) a German violinist of the highest order, is also an original composer, of acknowledged merit in a certain line. He is one of the new names that have risen up rather suddenly, and acquired a considerable share of popularity in a comparatively short time. He is settled at Vienna, and is spoken of as a performer that has no rival in his own particular style. Among his works are the following. Concertos: *" First Violin Concerto (Odeon, No. 5)"* Op. 22. *" Second ditto." " Third ditto,"* Op. 28. Quintuors: *" First Polonaise,"* Op. 10. *" Second Polonaise,"* Op. 11. *" Third Polo-*

naise," Op. 12. "*Fourth Polonaise*," Op. 17. "*Variations*," Op. 18. "*Variations in F*," Op. 25. "*New Variations in F*," Op. 33. Quatuors: "*Quatuor for two Viols, Ten., and Violoncello*," Op. 3, No. 1. "*Quatuor for two Viols, Ten., and Violoncello*," No. 2. "*Quatuor for two Viols, Ten., and Violoncello*," No. 3. "*Fourth Brilliant Quatuor*," Op. 8. "*Fifth Quatuor in D*," Op. 9. "*Sixth Quatuor in D*," dedicated to Mr. Neuling. "*Variations to a Greek Theme, for a Violin Solo, with Acc. of second V., T., and Violoncello.*" "*Variations for ditto*," Op. 15. Trios: "*Air in E, varied for V., with Acc. of Ten. and Violoncello.*" Duets: "*First Duet*," Op. 30. "*Second Duet*," Op. 31. "*Third Duet*," Op. 32. Solos: "*Six Studies*," Op. 29. (Wessel's Cat.)

MAZAS, (JACQUES FERIOL) a violin pupil of Baillot, gained the *accessit* for the violin, adjudged by the Paris conservatory in 1804.

MAZI, (LUIGI) a composer of the seventeenth century at the court of Ferrara. He composed madrigals and psalms.

MAZZAFERRATA, (GIOV. BATTISTA) chapel-master at the Academia della Morte, in Ferrara. He flourished in the latter half of the seventeenth century. Of several works written by him we can mention the following: "*Cantate da Camera à voce sola*," Bologna, 1677. "*Salmi Concertati à 3 e 4 voci con V.*" Op. 5, Venice, 1684.

MAZZANTI, (FERDINANDO) a celebrated composer, violinist, and singer, resided, in 1770, at Rome. Dr. Burney speaks highly of his talent. He composed dramatic, sacred, and violin music.

MAZZINGHI, (JOSEPH) born in London, is descended from the ancient Corsican family of the chevalier Tedice Mazzinghi, who, in the year 1697, was attached in a diplomatic situation to the court of Naples. Other branches of the same family settled at Florence, Pisa, and Leghorn.

Tomaso Mazzinghi, father of Joseph, appears, in the year 1765, to have been established in London, as a merchant. He married Madame Frederick, sister to Madame Cassandra Wynne, the wife of Thomas Wynne, Esq., a gentleman of considerable landed property in South Wales. This latter lady, whose rare musical talents, as an amateur, were highly appreciated at the court of Versailles, and particularly so by the late queen, Maria Antoinette, as also by our celebrated Handel, early discovered in her infant nephew evident proof of a musical disposition, as did also his father, who was an eminent performer on the violin; and, in consequence, he was placed under the celebrated John Christian Bach, who, at that period, was music-master to the late queen Charlotte. The progress of the young tyro was such, that, on the demise of his father, being then but ten years of age, he was appointed organist at the Portuguese chapel, and subsequently received instructions from three celebrated composers, (at the time in England) Bertolini, Sacchini, and Anfossi. At the age of nineteen, he obtained the distinguished situation of composer and director of music at the King's theatre, which situation he held for several years, and during that period brought out the Italian opera entitled "*Il Tesoro*," and introduced, in various other operas, songs, duets, trios, &c. &c.; all of which were sung by signor Pacchierotti, Marchesi, Madame Mara, Mrs. Billington, &c. &c. He likewise composed several opera ballets, amongst which, his "*L'Amour et Pysche*" was much noticed. After remaining for several seasons at the Opera-house, we find he composed several English operas for the theatres royal Drury-lane and Covent-garden. (See Catalogue.) His other instrumental works are very numerous. (See also Catalogue.) He likewise was appointed music-master to the late queen Caroline when princess of Wales.

The original subscription Sunday concerts, which were held alternately for several seasons at the houses of the principal nobility, were entirely under his direction; for which he not only composed various vocal and instrumental pieces of music, but likewise performed on the piano-forte.

Independently of being for many years so much occupied as a composer, he has continued an extensive practice as a teacher of the piano-forte, and his works testify, by the distinguished names to his dedications, that his pupils have been chiefly among the principal nobility. We cannot conclude without mentioning that when the Opera-house was consumed by fire, in June, 1789, the favourite opera by Paesiello, entitled "*La Locanda*," had but recently been performed, the entire score of which, as likewise the whole of the musical library, was destroyed by that melancholy catastrophe. The performances were afterwards continued at the little theatre in the Haymarket, and subsequently at Covent-garden theatre; but this favourite opera being burnt, it was rendered almost impossible to perform it again without sending to the composer, who was then in Naples, but Mazzinghi undertook to reproduce, by memory, the whole of the instrumental accompaniment: and he so far succeeded, that, with very few exceptions, they were considered to be almost the same, certainly so in effect, as the original. The following is a catalogue of Mazzinghi's principal works. Sets of sonatas for the piano-forte: Op. 1, "*Three Sonatas*," dedicated to his grace the duke of Queensbury.—2. "*Three Sonatas*," dedicated to her grace the duchess of Devonshire.—9. "*Three Sonatas*," inscribed to the right honourable viscount Hampden.—10. "*Three Sonatas*," dedicated to Mrs Concannon.—14. "*Three Sonatas*," dedicated to Mrs. Rigby.—15. "*Three Sonatas*," dedicated to Mrs. Trotter.—16. "*Three Sonatas*," dedicated to her serene highness the margravine of Anspach.—18. "*Six easy Sonatas*."—19. *Three Sonatas*," dedicated to her royal highness the princess of Wales.—28. "*Three Sonatas*," dedicated to Miss Porter.—29. "*Three Sonatas*," dedicated to the right honourable the countess of Cholmondeley.—30. "*Three Sonatas for Harp or Piano-forte*," dedicated to Miss Riggs.—34. "*Four Sonatas*," dedicated to Mrs. Brandling.—38. "*Twelve Airs, with Flute and Tambourine Accompaniment*," inscribed to Mrs. Henderson.—39. "*Two Grand Sonatas*," inscribed to Miss O. Bager.—45. "*Three Grand Sonatas*."—46. "*Three Grand Sonatas*," dedicated to Miss Bigland.—"*Easy Sonatas*," Book I., dedicated to lady C. Cholmondeley. Book II. "*Lusus Harmoniæ Mutabilis, or Musical Games*." 51. "*Twelve Lessons*."—53. "*Three Sonatas*."—59. "*Three Airs*."—60. "*Three Sonatas*."—61. "*Twelve Juvenile Lessons*." "*Preludes, 1 to 4 each*." Single sonatas: "*Sonata*," Op. 4. "*Sonata, 1 to 3, Flute or Violin*," Op. 14. "*Ditto, ditto*," Op. 16. "*Ditto, ditto*," Op. 19. "*Ditto, ditto*," Op. 29. "*Sonata, in Commemoration of the glorious 1st of August*, 1798." "*Ditto*," dedicated to Miss Rigby, Op. 52. "*Ditto, with 'Blue Bell.'*" "*Ditto, with 'Cory Owen.'*" "*Pleyel's Concertante arranged*." "*Steibelt's Sonata, Flute, arranged*." Rondos, airs with variations, &c.: No. 1. "*Bavarian Air, with Variations and Flute Accompaniment*."—2. "*Huntsman, rest, ditto*."—3. "*Aria, ditto*."—4. "*Ave Maria, ditto*."—5. "*Venetian Air, ditto*." 6. "*Theme from 'Creation,' ditto*."—7. "*Sclavonian Air, ditto*."—8. "*Silesian Air, ditto*."—9. "*Robin Adair, ditto*." 10. "*Asturian ditto, ditto*."—11. "*Bosnian ditto, ditto*."—12. "*Swiss ditto, ditto*."—13. "*Pray, Goody, ditto, ditto*." 14. "*Irish ditto, ditto*."—15. "*Ah perdonna ditto*."—16. "*Military Air, ditto*."—17. "*Cisalpine Air, ditto*."—18. "*Tuscan Air, ditto*."—19. "*Circassian Air, ditto*."—20. "*Istrian Air, ditto*."—21. "*John of Paris, ditto, ditto*."—22. "*Boatie rows, ditto, ditto*."—23. "*Batti, Batti, ditto, ditto*." "*Select Airs from Mozart's Opera 'La Clemenza de Tito,' with Flute and Violoncello Accompaniment, No. 1 to 5, ditto*." "*Cosi fan tutte, ditto*." "*Il Flauto Magico, No. 1 to 6, ditto*." "*Il Don Giovanni, No. 1 to 6, ditto*." "*Le Nozze di Figaro, No. 1 to 5*." "*Airs Grotesque, No. 1 to 6*." "*Medley Divertimentos, No. 1 to 8*." "*Nel cor piu, with Variations*." "*Princess of Wales's Strathspey, ditto*." "*Russian Air, ditto*." "*Romance d'un*

Folie, No. 1." "*Ditto, ditto, No. 2.*" "*Three Scotch Airs as Rondos.*" "*Welsh Air, with Variations.*" "*Cossack Minuet, Hungarian Quick-step, &c.*" "*Folies d'Espagne.*" "*Handel's five Airs.*" "*Handel's six Airs.*" "*Handel's seven Airs.*" "*Mr. and Mrs. Lobski, with Variations.*" "*Pray, Goody, ditto.*" "*Polonese March and Waltz.*" "*Robin Adair.*" "*Handel's Chorus, 'And he shall purify.'*" "*Ditto, 'And with his stripes.'*" "*Ditto, 'And the glory of the Lord.'*" "*Ditto, 'But thanks be to God.'*" "*Ditto, 'Coronation Anthem.'*" "*Ditto, 'For unto us.'*" "*Ditto, 'Glory to God.'*" "*Ditto, 'Hallelujah.'*" "*Ditto, 'His yoke is easy.'*" "*Ditto, 'Lift up your heads.'*" "*Ditto, 'The Lord gave the Word.'*" "*Twelve favourite Airs.*" "*Musical Paragon, from the Dettingen Te Deum.*" "*Scotch Air, with Variations.*" "*Thema.*" Overtures for the piano-forte: "*To Acis and Galatea, arranged.*" "*To Alexander's Feast, arranged.*" "*To Ariadne, arranged.*" "*To Athalia, arranged.*" "*To Cherubini's Anacreon, Flute Accompaniment, arranged.*" "*To Exile.*" "*To Free Knights.*" "*Handel's Overtures,*" arranged in fourteen numbers, with an accompaniment for the flute or violin, containing as follows: No. 1. "*Solomon, St. Cecilia's Day, and Athalia.*"—2. "*Xerxes, Rodalinda, and Ætius.*"—3. "*Julius Cæsar, Tamerlane, and Acis and Galatea.*"—4. "*Rinaldo, Alcina, and Berenice.*"—5. "*Alexander's Feast, Esther, and Sosarmes.*" 6. "*Otho, Atalanta, and Ariadne.*"—7. "*Anthem the tenth, occasional, and Anthem the first.*"—8. "*Anthem the seventh, Samson, and Anthem the fifth.*"—9. "*Anthem the twelfth, Justin, and Anthem the ninth.*"—10. "*Saul, and Anthem the sixth.*"—11. "*Alexander Balus, Messiah, and Anthem the fourth.*"—12. "*Anthem the eighth, Jubilate, and Coronation Anthem.*"—13. "*Theodora, second Semele, and Water Music.*"—14. "*Semele, Royal Fireworks, Amadis.*" "*Henry the Fourth, Fl. Acc.*" "*Julius Cæsar, arranged.*" "*La Belle Arsene.*" "*Magician.*" Occasional: "*Paul et Virginie.*" "*Ramah Droog.*" "*Rinaldo, arranged.*" "*Samson, arranged.*" "*Saul, arranged.*" "*Solomon, arranged.*" "*Sosarmes, arranged.*" "*Wife of Two Husbands.*" "*Xerxes, arranged.*" Marches: "*Grand March in 'Ramah Droog.'*" "*Indian March in 'Ramah Droog.'*" Duets, trios, &c. for the piano-forte: "*First Set of Airs for two or three Performers,*" Op. 55. "*Second ditto,*" Op. 56. "*Third ditto,*" Op. 57. "*Handel's Te Deum,*" No. 1. "*Ditto,*" No. 2. "*Ditto,*" No. 3. "*Ditto,*" No. 4. "*Huntsman, rest.*" "*Marches and Melodramatic Music in 'Exile.'*" "*New Created World.*" "*Overt. 'Il Don Giovanni,' with Flute and Vo. Acc.*" "*Overt. 'Il Flauto Magico,' ditto.*" "*Overt. 'La Clemenza di Tito,' ditto.*" "*Overt. 'Le Nozze di Figaro,' ditto.*" Overture '*Ramah Droog.*'" "*Overture, 'Turnpike Gate.'*" "*Overture, 'Exile.'*" "*Overture, 'Free Knights.'*" "*Overture, 'Anacreon,' Acc. Hp. Fl., Fl. and Vo.*" "*Ditto, ditto, without Accompaniments.*" "*Rosetti's Symphony, with Acc. Fl., Vn., and Vo.*" "*Ditto, without ditto.*" "*Ditto, No. 2, with Acc.*" "*Ditto, ditto, without Acc.*" "*Ditto, No. 3, with Acc.*" "*Rossini's Overture, 'Il Barbiere di Siviglia,' with Accompaniments.*" "*Select Airs from 'Il Don Giovanni,'*" Book I. to IV. "*Three, arranged from favourite Sonatas,*" Op. 13. "*Two, ditto,*" Op. 27. "*Three, ditto,*" Op. 35. "*Ditto,*" Op. 47. "*Tyrolese or Bavarian Air.*" Opera ballets, &c.: "*Eliza.*" "*Les Trois Sultanes.*" "*Paul et Virginie.*" "*Sappho et Phaon.*" "*The Bouquet.*" For harp and piano: No. 1. "*Bavarian or Tyrolese Air, P. F., Hp., and Fl.*" inscribed to the right honourable lady Charlotte Cholmondeley. 2. "*Huntsman, rest, P. F., Hp., and Fl.*" inscribed to the right honourable lady Georgiana Molyneux. 3. "*Aria for P. F., Hp., and Fl.*" inscribed to Miss Cholmondeley. 4. "*Ave Maria, ditto,*" inscribed to the right honourable lady Maria Molyneux. 5. "*Venetian for ditto,*" inscribed to the right honourable lady Louisa Molyneux. 6.

"Theme from the 'Creation,' for ditto," inscribed to Mrs. Lewis. 7. *"Sclavonian Air for ditto,"* inscribed to the honourable Miss Townshend. 8. *"Silesian Air or Copenhagen Waltz, for ditto,"* inscribed to the honourable Miss E. Townshend. 9. *"Robin Adair, for ditto,"* inscribed to the honourable countess Conyngham. 10. *"Austrian Air, for ditto,"* inscribed to Mrs. Lambton. 11. *"Bosnian Air, ditto,"* inscribed to the right honourable lady Elizabeth Conyngham. 12. *"Swiss Air, ditto,"* inscribed to the right honourable lady Caroline Paget. 13. *"Pray, Goody, ditto,"* inscribed to the right honourable lady Charlotte Gordon. 14. *"Irish Air, ditto,"* inscribed to the right honourable lady Jane Paget. 15. *"Ah perdonna, ditto,"* inscribed to the right honourable lady Mary Gordon. 16. *"Military Air, ditto, and Vo."* inscribed to Miss Graham. 17. *"Cisalpine Air, ditto,"* inscribed to the right honourable lady Georgiana Paget. 18. *"Tuscan Air, ditto,"* dedicated to his royal highness the Prince Regent. 19. *"Circassian Air, ditto,"* inscribed to lady Georgiana Charlotte Nugent. 20. *"Istrian Air, ditto,"* inscribed to the honourable Miss Frances Addington. 21. *"Theme, ditto,"* H. B. Bishop, inscribed to Miss Mytton. 22. *"Scotch Air, 'Boatie rows,' P. F., Hp., and Fl."* inscribed to Miss Scott, of Edinburgh. 23. *"Batti, Batti, P. F., Hp., Fl., and Vo.,"* Mozart, inscribed to the honourable Miss H. Addington. *"Air for Harp, with Accompaniments for Piano-forte, Flute, and two French Horns."* *"Air, 'Alone retired,' P. F., Hp., and Fl.,"* Braham, inscribed to Miss Lewis. *"Air, 'Bewildered Maid,' Hp., P. F., and Fl.,"* Braham, inscribed to Miss Oakes. *"Cherubini's Overture to Anacreon, P. F., Hp., Fl., and Vo."* inscribed to his royal highness the duke of Cambridge. *"Divertimento for Harp, with Acc. for P. F. and Fl."* *"Kozeluch's Ductto, P. F., Hp., and Fl."* inscribed to Miss Cheese. *"Martini's Overture to Henry IV., P. F., Hp., and Fl."* inscribed to Miss Hodges. *"Mozart's celebrated Opera of Il Don Giovanni, arranged for P. F., Hp., Fl., and Vo., No. 1 to 7."* *"Ditto, Le Nozze di Figaro, ditto, No. 1 to 5."* *"Ditto, La Clemenza di Tito, ditto, No. 1 to 6."* *"Ditto, Il Flauto Magico, ditto, No. 1 to 6."* *"Ditto, Cosi fan tutte, ditto, No. 1 to —."* *"Naderman's Nocturne, for Harp, with Acc. for P. F. and Vn., No. 1,"* inscribed to Miss Lloyd. *"Ditto, ditto, No. 2,"* inscribed to Miss Jane Lloyd. *"Ditto, ditto, No. 3."* *"Air, 'On this cold flinty rock,' Hp., P. F., and Fl."* Braham, inscribed to Miss Lucy Frances Lewis. *"Overture, Artaxerxes, Hp. and P. F."* *"Steibelt's Sonata, P. F., Hp., Fl., and Vo."* inscribed to Mrs. Willis. Airs, divertimentos, &c. for the harp: *"Three Sonatas,"* Op. 30. *"Three Airs,"* Op. 60. *"Divertimento."* *"Air, with Var."* Prelude for the piano-forte: *"No. 1 to 4."* Military music for a full band: *"Collection of Airs,"* Book I. *"Collection of Airs,"* Book II. *"Fifteen Pieces,"* Op. 33. *"First Set of twenty Divertimentos,"* Op. 40. *"March in Paul et Virginie."* *"Second Set of Divertimentos,"* Op. 44. *"Twelve Airs,"* Book I. *"Twelve Airs,"* Book II. *"Two Marches."* Overture and concertos in parts: *"Exile."* Duets for flute or flageolet: *"Lusus Harmoniæ Mutabilis,"* flutes. *"Paul et Virginie,"* flutes. *"Three Duets,"* flutes. Opera for the flute: *"Exile."* Treatises: *"Tyro Musicus,"* for the piano-forte, fingered throughout, Book I. Op. 24. *"Ditto,"* Book II., Op. 25. Vocal Music. Operas and entertainments for the voice and piano-forte: *"Blind Girl,"* Reeve and Mazzinghi. *"Chains of the Heart,"* Reeve and Mazzinghi. *"Day in Turkey."* *"Exile."* *"Free Knights."* *"La Belle Arsene."* *"Magician."* *"Paul and Virginia,"* Reeve and Mazzinghi. *"Ramah Droog,"* Reeve and Mazzinghi. *"Turnpike Gate."* *"Wife of Two Husbands."* Canzonets. Collection of songs, &c. for the voice and piano-forte: *"Six favourite Songs and two Duets,"* selections from Marcello, Books I., II., and III. Single glees catches, madrigals, and choruses: *"Ah, say not that the bard grows old,"* three voices. *"And whither would you lead*

me," three voices. "*Ave Maria,*" three voices. "*Brignal banks,*" three voices. "*By him we love offended,*" three voices. "*Cypress Wreath,*" three voices. "*Dead March in Saul,*" three voices. "*Each throbbing heart,*" three voices. "*For tenderness formed,*" three voices. "*Had I a heart,*" three voices. "*Harril the Brave,*" three voices. "*Hope told a flattering tale,*" three voices. "*How blest the maid,*" three voices. "*Huntsman, rest,*" three voices. "*If the treasured gold,*" three voices. "*I seek my shepherd gone astray.*" "*John of Brent,*" three voices. "*Lady beware,*" three voices. "*Lillo lee,*" three voices. "*Lochgyle.*" "*March in the Occasional Oratorio.*" "*Minstrel's Summons,*" three voices. "*Negroes' Glee, 'No, 'twas neither shape nor feature.'*" "*O, Brignal banks,*" three voices. "*O Snake, O stay,*" three voices. "*Pastoral Rondo.*" "*Roderick vich Alpine.*" "*Rosy smiles her cheek adorning.*" "*Soldier, rest,*" three voices. "*Strangers, pray this way bend you,*" four voices. "*Sweetly in life's jocund morning,*" three voices "*Wake, maid of love,*" three voices. "*When order in this land commenced.*" "*When tell-talo echoes.*" "*Where shall the lover rest.*" "*The Wreath,*" three voices. "*Young Lochinvar,*" three voices. Duets: "*All I wish in her obtaining.*" "*Deprived of thee 't were only woe.*" "*Don Antonio's come.*" "*Give me a female soft and kind.*" "*He's gone on the mountain.*" "*How can you thus cruel.*" "*If blue eyes frown.*" "*In fairness I speak.*" "*O virgins, tell me.*" "*See from ocean rising.*" "*What is grandeur.*" "*When bleeding nature droops to die.*" "*Winter of Life.*" English songs: "*A blessing on brandy and beer.*" "*A blooming flower my Julia chose.*" "*Adieu, my fair.*" "*Ah, could my faltering tongue.*" "*Ah, teach thy breast.*" "*Allen-a-dale.*" "*All hands unmoor.*" "*A moment yet.*" "*A pretty gemman once I saw.*" "*A shepherd one day.*" "*A soldier to his own fireside.*" "*A youth took a wife.*" "*Bannocks o' barley meal, arranged.*" "*Believe my vows.*" "*Calm the winds.*" "*Captive to his bind.*" "*Crazed Bride.*" "*The Departure.*" "*Each throbbing heart.*" "*Elfin King.*" "*Ella.*" "*Ellen Bhoyochil, or the Beautiful.*" "*Farmer's Treasure.*" "*Flora's Wreath.*" "*Gale of Love.*" "*Go to my dying sister's bed.*" "*Happy were the days.*" "*Harril the Brave.*" The harp: "*I was a wild and wayward boy.*" "*Harper's first Song.*" "*Harper's second Song.*" "*The Heath, this night.*" "*He has left me.*" "*Henry's Return.*" "*Sequel to Crazy Jane.*" "*Hope told a flattering tale.*" "*How often will proud memory trace.*" "*How wretched is the captive's lot.*" "*Huntsman, rest.*" "*Hush thee, poor maiden.*" "*Inconstant Sue.*" "*In days of yore.*" "*Lalleugh.*" "*Lament.*" "*Lay of the imprisoned Huntsman.*" "*Let our halls and towers decay.*" "*Let the song and dance.*" "*Lillo lee.*" "*Lonely Isle.*" "*Lovely Catherine.*" "*Lovers, your vows we don't believe.*" "*Lovely Woman.*" "*Low before thy altar bending.*" "*Lowly humble was our lot.*" "*Lowland Maid.*" "*Loyal Soldier.*" "*Maid with a Bosom of Snow.*" "*Mark when beneath the western sky.*" "*Meek mournful nightingale.*" "*Merrily, merrily goes the bark.*" "*Merry it is in good Greenwood.*" "*Minstrel's Summons.*" "*Mock Italian Medley.*" "*Never till now.*" "*Now, vengeance, like the lightning, fly.*" "*O'er my cottage near yon wood.*" "*Oft wealth or ambition.*" "*O, what can match the pleasure.*" "*Once on a time.*" "*On the high and snowy mountains.*" "*O, time's a false friend.*" "*O, wake while the dawn.*" "*Poor Ben.*" "*Poor Richard.*" "*Poor Zulema.*" "*Pray, Goody, arranged.*" "*Recitative and Air, 'Free Knights.'*" "*Robin Adair.*" "*Sea Boy's Gratitude.*" "*See Aurora's rays extending.*" "*Ship on Fire.*" "*Siege.*" "*Soldier, rest.*" "*Sound of Rokeby Woods.*" "*Steady she goes, all's well.*" "*Strains of joy.*" "*Sure the rose.*" "*Sure woman's to be pitied.*" "*Sweet charm of loveliness.*" "*Sweetly in life's jocund morning.*" "*The other day when I was dancing.*" "*The Poplar Grove.*" "*Those ruby lips.*"

"Through icy vallies." | *"'Tis courage charms."* *"'Tis merry in fairy land."* *"'Tis merry in good Greenwood."* *"Tom Starboard."* *"To sleep's embrace with joy I fly."* *"Vast is the swelling tide."* *"Wake, Edith, wake."* *"Wake, maid of Lorn."* *"Well-a-day."* *"What pleasure past expressing."* *"What sounds strike my ear."* *"When I get to town."* *"When order in this land."* *"When placid night."* *"Where does the urchin love."* *"While sorrow befriending."* *"Who'll buy, who'll buy."* *"Why dares the eagle."* *"With hapless tears."* *"With trembling steps."* *"With well-earned laurels."* *"You think to talk."* *"Young Lobski."* Hymns: *"Six Hymns."* Opera: *"La Bella Arsene."* Canzonets: *"Millico's Eight Canzonets, with new Accompaniments."* Italian songs, duets, trios, &c.: *"Ah, se pieta pur senti."* *"Ascoltate quel chio son."* *"Che bel spassetto."* *"Come puo quel tuo bel Core."* *"La Donna e un gran Male."* *"Liberta desio dell' alma,"* trio. *"Miseno e che faro."* *"Non temer."* *"Per che dovra languire il cor."* *"Signorina nol sperate,"* duo. *"Ti ramenta amato bene."* *"Un Aria piu brilliante,"* and *"Un cor armante,"* trio.

MAZZOCCHI, (Domenico) one of the old masters of the Roman school, contributed much to the improvement of the style of music prevalent in his time. Dr. Burney praises in particular his madrigals, (1638.) Kircher also speaks highly of these madrigals, (vol. i. p. 660, of his *Musurgia*) but particularly of one of his pathetic recitatives, which he calls *"Thränen der Maria Magdalena,"* i. e. "The Tears of Maria Magdalena." This is printed in Dr. Burney's history, vol. iv. p. 96. Of his published works we can enumerate the following: *"Catena d'Adone,"* Venice, 1626; *"Il Martirio de Santi Abundio prete, Abbundanzio Diacono, Marziano, e Giovanni suo figliuolo, Dramma,"* Rome, 1631; *"Madrigali,"* Rome, 1638; and *"Dialoghi e Sonnetti,"* Rome, 1638.

MAZZOCCHI (Virgilio) was chapel-master at St. Peter's church, in Rome, in 1636, and professor at the college for the education of the vocalists of the papal chapel. Bontempi, who was a pupil of his, gives, in the second volume of his history, a particular description of this school, which leaves no slight impression on the mind of its useful arrangements. It is as follows: "One hour in the morning was set apart for exercises on difficult passages; another for the practice of the shake; another for singing before a mirror, in the presence of the master, in order to acquire a good position of the mouth, and pleasing attitudes in singing. In the afternoon, a short time was devoted to the study of the theory of music; then, an hour was employed to put counterpoint to a *canto fermo;* and in another, again, the master explained verbally the rules of counterpoint, whilst the pupils put them in practice by writing. In a third hour reading was practised. The rest of the day was spent in practice on the harpsichord, or in the composition of a psalm, motet, or canzonet, according to the capacity of the pupil. On the days that the pupils were allowed to go out, they used to pass through the tower gate, called Angelica, near the Monte Mario, where there is an echo; there they used to sing, whilst the echo returned their errors to their own hearing. At other times, they went to church, either to hear the music or to take a part in the performance; after which, on their return to the college, they were to acquaint their master with the observations they had made." Della Valle makes mention, also, (1640) of a young Mazzocchi, who, a short time before, had published in the Roman college motets for six choirs, with great art, and afterwards, for St. Peter's church, a mass for from twelve to sixteen choirs, of which one choir was placed on the very top of the cupola to act as an echo. This, it is said, produced a most admirable effect. Probably by the younger Mazzocchi, Della Valle meant Virgilio.

MAZZOLENI, (Giacomo) a Roman professor of music, gave with much success at Rome, in 1694, the opera entitled *"La Costanza in Amor vince l'Inganno."*

MAZZONI, (Alfonso) chapel-master in the cathedral church of the Holy Ghost, at Ferrara, published some motets at Venice, in 1640.

MAZZONI, (Antonio) chapel-master *en second* of the cathedral at Bologna, and dramatic composer, was born in that town about the year 1710. He composed there, in 1770, in his capacity of member of the Philharmonic society, a Magnificat, consisting entirely of choruses. Mazzoni studied counterpoint in his youth under the chapel-master Perdiera, and subsequently travelled, during several years, to Naples, Madrid, and as far as St. Petersburg. In 1756, he brought out at Parma the comic opera, "*I Viaggiatori ridicoli*," words by Goldoni. This piece was eminently successful.

MAZZONI, (Giovanni) chapel-master of the cathedral of Lodi, flourished about the year 1600 as one of the first contrapuntists.

MAZZUCHELLI, an Italian musician at Paris, published there "*Recueil des plus agréables Ariettes des Opéras arrang. pour deux Mandolines, Rec.* 1 *et* 2," Paris, 1792. "*Recueil d'Ariettes des Opéras nouveaux, avec Acc. de Guitare, Rec.* 1, 2, *et* 3," Paris, 1793.

MECHEL, a French composer at the beginning of the eighteenth century, published "7 *Bücher Sonaten für die Violine*," 1729.

MECHI, (Giov. Battista) organist at Bologna, published at Venice, in 1611, "*Motetti à* 5, 6, 7, 8 *voc.*"

MECHTLER, (F.) probably a German harpist at Paris, published there, about the year 1794, "*Petits Airs connus variés pour la Harpe.*"

MECK, (Joseph) a violinist, belonged, in 1730, to the chapel in Mentz. He published "13 *Concerti per il V. à* 5 *e* 6 *Strom.*" Amsterdam. Besides these, several of his concertos and solos in manuscript were known at that time.

MEDER, (Johann Valentin) a celebrated chapel-master at Dantzic, was born in 1650. He composed many operas and cantatas, and much church music, but only one of his works was published, namely, "*Capricci à* 2 *Violini col Basso*," 1698.

MEDER, (Johann Gabriel) son of a schoolmaster in Gotha, published "*Sinfonie pour l'Orchestre*," Op. 4, Berlin; "6 *Marches pour* 2 *Clar.*, 2 *Cors, et Fag.*" Berlin, 1795; "*L'Illusion du Printems, Sonate pour le Clav. avec. V. et Vc.*" Op. 6, Berlin, 1797; "*Principes de Musique pour le Chant, avec* 12 *Solfèges et B. cont.*" Berlin, 1800. There is also a manuscript opera in his name at Breitkopf's in Leipsic.

MEDERITSCH or MEDRITSCH (Johann, called Gallus) was, in 1794, engaged as conductor of the orchestra at the theatre at Ofen, in Hungary. He seems to have resided there only a short time, for, in 1796, he was at Vienna, where he wrote the first act of his "*Pyramiden von Babylon.*" Of his operettas and other works, all of which met with a favourable reception at Vienna, we can mention the following: "*Der Seefahrer*," operetta; "*Die Rekruten*," operetta, 1794; "*Der letzte Rausch*," operetta in two acts; "*Makbeth, mit Gesang;*" "*Chor der Banditen, à* 4 *voci;*" "*Chor der Tempelherrn, à* 4 *voci,* 2 *Fl.,* 2 *Clar., Fag.,* 2 *Tromboni, et Organi.*" The first act of "*Pyramiden von Babylon*," being the second part to the "*Zauberflöte.*" Also the second act of Winter's composition, arranged for the piano-forte, Vienna, Offenbach, and Leipsic, 1798. This piece was performed for the first time at the Schikanederschen theatre at Vienna, in 1797. The following instrumental music is also his: "2 *Son. pour le Clav. Nos.* 1 *et* 2," Vienna, 1791; "2 *Quintetti pour le Clav., Fl., V., A., e Vc.*," Vienna, 1792; "24 *Vars. auf den Bürentanz, fürs Klav.*" Vienna, 1792; "3 *Son. pour le Clav. avec V.*" Vienna, 1797; "6 *Vars. pour le Clav.*" Vienna, 1797; "6 *Vars. sur le Thème de l'Introduction de l'Ouverture de l'Opéra, Babylon's Pyramiden*," Vienna, 1798; "9 *Vars. sur l'Air Ein gutes kind*," Vienna, 1798; "3 *Sons. dialog. pour le Clav. et V., Liv.* 1," Op. 1, Vienna, 1799; "4 *Concerti à Cembalo*," (manuscript); "4 *Son. à*

4 *mani*," (manuscript); "6 *leichte Klavier Sonaten*," (manuscript); "3 *Trios pour* 2 *Violons et Vc.*" Op. 12, Vienna, 1800; "3 *Caprices facil. pour le Clav. avec V. obl.*" Vienna, 1802. Gerber has also seen the following church compositions by this master: "*Stabat Mater, à* 4 *voci con Stromenti*," (manuscript); "*Missa solennis in D, à* 4 *voci conc. con Stromenti*," (manuscript); and "*Missa in C, Kyrie, e Gloria.*"

MEGELIN, (Heinrich) violoncellist in the chapel of the elector of Saxony, at Dresden, subsequently to the year 1774. He was an excellent performer, and composed much music for his instrument.

MEHRSCHEIDT, a German musician, resident at Paris. His work, under the following title, met with a good reception: "*Table raisonnée des Principes de Musique et de l'Harmonie; contenant ce qui est le plus essentiel à observer dans la Musique pour ceux qui veulent travailler à la Composition, arrangée d'une manière aisée pour que chaque musicien puisse voir d'un seul coup-d'œil tout ce qu'il peut et doit faire concernant l'Harmonie*," Paris, 1780.

MEHUL, (Etienne Henri) member of the institute, also one of the three inspectors of instruction, and professor of composition, at the Paris conservatory, was born at Givet in 1763. At ten years of age, he had improved so much in organ playing, under the tuition of the blind organist of his native town, that he was nominated organist of the *Récolets*, and at twelve was chosen adjunct to the organist of the celebrated abbey of Valledieu. It was in this abbey that he learnt composition under a very able German contrapuntist, named Hanser. Méhul first went to Paris when sixteen years of age, and took lessons on the piano of Edelman. At eighteen, he was presented to Gluck, who initiated him in the philosophical and poetical departments of the musical art. About the same time, he set to music a sacred ode of J. B. Rousseau, which was sung with success at the *concert spirituel*. Under the direction of Gluck, Méhul next composed three operas, solely for improvement in his art. These were, "*La Psyche*," words by Voisenon; "*L'Anacréon*," of Gentil Bernard; and "*Lausus et Lydie*," of Valadier. At the age of twenty, he presented to the royal academy of music an opera in four acts, "*Cora et Alonzo*," which, however, was not performed till six years afterwards. Fatigued and restless at this long delay, he composed another opera, "*Euphrosine*," which was performed a year before "*Cora et Alonzo.*" His third work was "*Stratonice*," and the fourth, "*Adrien.*" The following methodical list contains the principal compositions of this celebrated musician.

For the royal academy of music: "*Cora et Alonzo*," 1791; "*Horatius Cocles*," 1793; "*Adrien*," 1793; "*Le Jugement de Paris*," 1793; "*La Dansomanie*," 1800; "*Persée et Andromède*," 1810; and "*Amphion*," 1811.

For the Opéra Comique: "*Euphrosine*," 1790; "*Stratonice*," 1792; "*Le jeune sage et le vieux fou*," 1793; "*Phrosine et Melodore*," 1794; "*La Caverne*," 1795; "*Doria*," 1799; "*Le jeune Henri*," 1799; "*Ariodant*," 1799; "*Bion*," 1800; "*Epicure*," 1800, with Cherubini; "*L'Irato*," 1801; "*Une Folie*," 1802; "*Le Trésor supposé*," 1802; "*Joanna*," 1802; "*L'Heureux malgré lui*," 1802; "*Héléna*," 1803; "*Le Baiser et la Quittance*," 1803, with Kreutzer, Boyeldieu, and Nicolo; "*Uthal*," 1806; "*Gabrielle d'Estrées*," 1806; "*Les deux Aveugles de Tolède*," 1806; "*Joseph*," 1807; and "*Valentini de Milan*," 1811.

For the Théâtre Français: the choruses in the tragedy of *Timoléon*.

National music: "*Hymne patriotique, à l'usage des Fêtes Nationales*," 1795; "*Chant du Départ*," "*Chant des Victoires*," "*Hymne de Guerre*," 1796; "*Auguste Compagne du Sage, &c.*" hymn, 1797; "*Le Pont de Lodi, hommage au Vainqueur de l'Italie*," 1798; "*Hymne à la Paix*," 1798.

Instrumental music: "*Ouvert. du jeune Henri pour P. F.*;" "*Trois Son. pour le Clav. avec V. Œ. 1, Liv. 2*," 1791; "*Trois Son. pour le Clav. V. ad lib.*," 1788; with

various other overtures, symphonies, sonatas, &c.

Méhul also published two reports, which he read at the institute; the one on the future state of music in France, the other on the labours of the pupils of the conservatory, who are pensioners at the academy *des beaux-arts* at Rome. Méhul was still a director of the conservatory and professor of composition, in the year 1820.

MEI, (Orazio) chapel-master and organist of the cathedral church of Pisa, was a pupil of the celebrated Clari, and died at Leghorn in 1795. His "*Stabat Mater*" is so excellent, that the late chapel-master Kraus, when at Leghorn, declared it to be a masterpiece, and had it copied.

MEIBOM, (Heinrich, the elder) first published an improved edition of Luther's hymn book in 1525.

MEIBOMIUS, (Marcus) a well-known philologist and critic, was a native of Tonningen, in Holstein. When advanced in years he settled at Stockholm, and became a favourite of Christina, queen of Sweden. Having searched deeply into the writings of the Greeks, he contracted an enthusiastic partiality for the music of the ancients, and not only entertained an opinion of its superiority over that of the moderns, but also that he was able to restore and introduce it into practice. The queen, who, from frequent conversations with him, had been induced to entertain the same sentiments on the subject as himself, was prevailed on to listen to a proposal that he made. This was, to exhibit a musical performance that should be strictly conformable to the practice of the ancients; and to crown all, he, who had but a bad voice, and never in his youth had been taught the exercise of it, engaged to sing the principal parts. Instruments of various kinds were prepared under the direction of Meibomius, at the expense of the queen, and a public notice was given of a musical exhibition that should astonish the world, and enchant all who should be happy enough to be present. On the appointed day Meibomius appeared, and, beginning to sing, was heard for a short time with patience, but his performance and that of his assistants soon became past enduring; neither the chromatic nor the enharmonic genus was suited to the ears of his illiterate audience, and the Lydian mode had lost its power; in short, his hearers, unable to resist the impulses of nature, at length expressed their opinions of the performance by a general and long continued burst of laughter.

Whatever might be the feelings of the people, Meibomius was but little disposed to sympathize with them. Their mirth was his disgrace, and he felt it but too sensibly. Seeing in the gallery Mr. Bourdelot the younger, a physician, and his rival in the queen's favour, he imputed the behaviour of the people to some insinuations of this person. He therefore immediately ran up to him, and struck him a violent blow on the neck. To avoid the consequences of this rashness, he quitted the city before he could be called to account for it, and took up his residence at Copenhagen. In this place he was well received, and became a professor at Sora, a college in Denmark for the instruction of the nobility. Here he was honoured with the title of counsellor to the king, and was soon afterwards called to Elsineur, and advanced to the dignity of president of the board of maritime taxes or customs; but neglecting his employment, he was dismissed from his office, and he soon afterwards quitted Denmark. He now settled at Amsterdam, and became professor of history in the college there; but on refusing to give private instruction to the son of a burgomaster, alleging as his excuse, that he was not accustomed to instruct boys, he was dismissed from that station. On this he quitted Amsterdam, and visited France and England; but afterwards returning, he died at Amsterdam about the year 1710.

The great work of Meibomius, was his edition of the seven Greek musical writers, Aristoxenus, Euclid, Nichomachus, Alypius, Gandentius, Bacchius, and Aristides Quintilianus. This was published at Amsterdam in the year 1652, and contains a general

preface to the whole, and also a particular preface to each of the treatises as they occur, and a Latin translation of the Greek text, with copious notes, tending to reconcile various readings, and to explain the meaning of the several authors.

To this edition Meibomius has added a treatise, "*De Musica*," of Martianus Felix Capella; that is to say, the ninth book of the work of that author, "*De Nuptiis Philologiæ Mercurii*," which contains a kind of abridgement of Aristides Quintilianus.

Notwithstanding all the industry and abilities of Meibomius, his manner of introducing the Greek authors is extremely reprehensible. His general preface abounds with invectives against all who presumed to think less highly of the ancient music than himself, especially against Kircher. His abuse of the *Musurgia* of Kircher, is in a great measure directed against its style and the want of accuracy in the language; yet, in spite of all his efforts to injure its reputation with the world, it will ever be considered as an original work, that contains much information and much scientific disquisition. Mersennus, who possessed more musical erudition than any man of his time, has not escaped his censure. Indeed, little less than such behaviour, to those who differed from his opinion, could be expected from a man so bigotted as Meibomius appears to have been, and whose irascible disposition seems often to have led him beyond the bounds of decency.

MEISSONIER, (Antoine) born at Marseilles in 1783, is professor of an instrument he calls the lyre-guitar, and has published much music for it.

MEISTER, (Michael) a singer at Halle, in Saxony, in the beginning of the seventeenth century, collected light music by several composers and published it, under the title "*Crepundia Musica*," 1621.

MEISTRE or MAISTRE, (Matthias de) a Flemish contrapuntist, born in the beginning of the sixteenth century, was chosen by the elector Maurice, of Saxony, in the place of Johann Walther, after the latter's decease, and although he did not arrive at Dresden before 1553, (after the death of the elector) his successor Augustus confirmed Meistre in his appointment. He published at Dresden, "*Magnificat 8 Tonorum*," Dresden, 1557; "*Motetti à 5 voc. Lib. 1*," Dresden, 1570; "*Officium de Nativitate et Ascensione Christi à 5 voc.*" Dresden, 1574; "*Teutsche und lateinische Lieder von 3 Stimmen*," Dresden, 1577. In foreign countries he was called merely Matthias, under which name a work appeared, printed at Dresden, under the following title, "*La Bataglia Taliana composta da M. Matthias, Fiamengo, Maestro di Capella del Domo di Milano, con alcune V. piacevole*," Venice, 1552; by which it seems that he had previously been chapel-master at Milan. Of his works there are, in the Munich library, "*Cathechesis 3 voc. composita*," Norib. 1563; "*Geistliche und weltliche Gesange mit 4 und 5 Stimmen*," Wittenberg, 1566; and "*Officia dierum quadrages imaliam, &c.*"

MEL, (Rinaldo del) a Flemish contrapuntist, flourished in 1538. He is said by Hawkins to have been master of the celebrated Palestrina. We can mention the following of his works: "*Cantiones Sacræ 5, 6—12 voc. nebst einer Litania de B. M. V. à 5 voc.*," Antwerp, 1589, and; in the Munich library, "*Madrigali à 6 voc.*" Anvers, 1588.

MELANI, (Alessandro) a dramatic composer at Rome, towards the end of the seventeenth century.

MELANI, (Antonio) chamber-musician to an Austrian archduke at Inspruck, in 1659. He published some violin music.

MELGAZ or MELGACO, (Diogo dias) a Portuguese church composer, born at Cuba in 1638, became chapel-master at Evora, where he died in 1700. He left a number of church compositions, among which are particularly distinguished the following works in two books, written on imperial paper, and dedicated to the archbishop of Evora, D. F. Luiz da Salva, in the year 1694: "*Motetes da Quaresma*," "*Missa ferial à 4*," "*Motete de Defuntos, à 4*," and "*Gloria laus et honor, à 8 vozes.*" The rest of his

works consist of masses, lamentations, miserères, psalms, responsories, hymns, &c.

MELISSA (Matteo) flourished as organist and composer, in the Jesuits' church at Goritz, in Friaul, about the middle of the seventeenth century. He published "*Salmi Concertati à 2, 3, 4, e 5 voci,*" Venice, 1652.

MELONE, (Annibal) a learned contrapuntist at Bologna, about the year 1550. He published a work entitled "*Desiderio di Allemano Benelli,*" (the name being an anagram of his own.) It is a work very useful, as respects the musical history of his time.

MELVIO, (Francesco Maria) *chef-d'orchestre* at Castello, in Italy, about 1648. He published "*Galatea,*" Venice, 1648, and "*Cantiones Sacræ, 2—5 voc.*" Venice, 1650.

MENDES, (Manoel) a Portuguese author and composer, born at Evora, was first chapel-master at Portalegre, and afterwards in his native place, where he died in 1605. His knowledge as a musician, by which he formed several eminent composers, and his practical works, have given him a distinguished place among the artists of his country. Among other works preserved in the royal musical library at Lisbon, he has left in manuscript, "*Arte do Canto Chao,*" "*Misa à 4 e 5 vozes,*" "*Magnificas à 4 e 5 vozes,*" and "*Varios Motetes a diversas vozes.*"

MENEDEMUS, a musician of ancient Greece, was, according to Plutarch, a pupil of Aristotle.

MENEGHINI, (Giulio) chapel-master at Padua, in 1770, succeeded in that office his celebrated master Tartini, in honour of whom he composed a funeral service.

MENEHOU, (Michael de) master of the choristers in the church of St. Mauri at Paris, in the sixteenth century, published "*Instruction des Préceptes, ou Fondemens de Musique tant pleine que figurée,*" Paris, 1571.

MENESTRIER, (Claude François) a French Jesuit, wrote, in 1681, a treatise, "*Des Représentations en Musique, anciennes et modernes.*" In this book, among a great variety of curious particulars, is contained a brief inquiry into the music of the Hebrews. The author states that dramatic music was first introduced into France by the pilgrims, who, returning from the holy land at the time of the crusades, formed themselves into parties, and exhibited spectacles of devotion, accompanied with music and songs. There are likewise many curious accounts of public amusements, and of dramatic and musical representations, in several of the courts of Europe.

In the year 1682, Menestrier published "*Des Ballets anciennes et modernes, selon les Règles du Théâtre.*" He died in the year 1705.

MENGOLI (Pietro) was a native of Bologna, and born about the year 1626. In the early part of his life, he read public lectures on music in several of the schools of Bologna, for the purpose chiefly of explaining the doctrines of Zarlino and Galileo.

He published there, in the year 1670, a treatise entitled "*Speculationi di Musica.*" In that part of the work which he denominates the natural history of music, he treats of the anatomy of the ear, of its capability of receiving sounds, and of the power of the air in conveying them. He then speaks of the combination of sounds, in which he lays down some new principles, that are, in fact, the chief foundation of the whole work. After this he explains, at considerable length, the nature of the musical intervals, showing between what numbers the species of each interval are most perfect. He treats of the chords; then of singing and modulations of tune. The latter he distinguishes from singing in general, by observing that modulation is a succession of sounds so strongly impressed upon the senses, that we are not able to repeat them. The author next discourses fully on the subjects of consonance and harmonical proportions, and also on the passions of the soul, endeavouring to show how they are concerned in and affected by music. Towards the conclusion he gives a table of the several musical chords that are suited to the different affections.

Some of the speculations contained in

this work are specious and ingenious; but the philosophy of sound has been so much more scientifically and clearly treated since the time of its publication, that the difficulty of obtaining the book, which is now become scarce, is no great impediment to the advancement of music.

MENGOZZI, (BERNARDO) born at Florence in 1758, was a singer of taste and a good composer. He brought out several operas at the Théâtre Montansier at Paris, which had great success. These were, "*Les deux Visirs*," "*Isabelle de Salisburg*," "*Pourceaugnac*," "*Les Habitans de Vaucluse*," and "*Brunet et Caroline*." Placed at the head of one of the classes of the conservatory, Mengozzi formed many excellent singers; amongst whom may be named Baptiste, of the Théâtre Feydeau. For this latter theatre, Mengozzi has only written two operas, "*Une Faute par Amour*," and "*La Dame voilée*," the music of both of which was considered novel and brilliant. He died at Paris in the year 1800.

MENTE (JOHANN FREDERIC) was born at Rotenburg on the Oder, in 1698. He received his earliest instructions in music from his father, (Samuel Mente) who was a celebrated organist. He then went to Frankfort on the Oder, where he studied during three years under Simon, musician to the university. In 1718, he visited Dresden and Leipsic, and thence proceeded to Glaucha, where he took lessons in counterpoint from Meischner. In 1727, he was nominated organist at Liegnitz, in Silesia. Mente published much church and chamber music, and in his biography, written by himself, he states, that he had taught music to five princes, more than twenty counts, three countesses, nine barons, three baronesses, and above twenty others of the nobility. He died about the year 1760.

MENZEL, a violinist in the imperial chapel at Vienna in 1796.

MERANGE, a composer at Paris, of whose works has been printed "*Frédégilde, ou le Démon familier, Drame à gr. spectacle*," Paris, 1799.

MERCADIER, (M.) of Belesta, published at Paris, in 1776, "*Nouveau Système de Musique théorique et pratique*," one volume, octavo.

MERCANDANTE, (SAVERIO.) This dramatic composer, who is considered inferior only to Rossini, Paer, and perhaps Generali, was born in Naples in 1798. He studied music under Zingarelli, in the *Conservatorio San Sebastiano*. In the beginning, he devoted himself to instrumental music for the space of six years, during which time he composed several overtures, some ballet music, military airs, &c. It was at the earnest recommendation of Zingarelli, that he at last turned his attention to vocal composition. Incited by such high encouragement, he produced first, in 1818, a grand cantata, entitled "*L'Unione delle Belli Arte*," for the Teatro Fondo, which met with a very favourable reception. After this he obtained an engagement at the Teatro San Carlo, when his first opera, entitled "*L'Apoteosi d'Ercole*," obtained considerable applause, and was said to augur well of his future success as a composer. It was on the first representation of this opera, that the young composer was called for by the public at the conclusion of a terzetto, which was enthusiastically encored. In the same year, 1819, he composed for the Teatro Nuovo, the opera buffa "*Violenza e Costanza*," which also met with a very flattering reception. In 1820, another opera was given by him in San Carlo, entitled "*Anacreonte in Samo*." After this he went to Rome, and composed for the Teatro Valle an opera buffa, called "*Il Geloso ravveduto*," and in the carnival of 1821, the opera seria, "*Scipione in Cartagina*," for the Teatro Argentino. In the same year he produced, in Bologna, the opera seria "*Maria Stuart*," as also the opera called "*Elisa e Claudio*," for the same theatre. In the carnival of 1822, he composed the opera seria "*Andronico*," for the Teatro Fenice at Venice.

MERCHI, an Italian guitarist, flourished about the year 1760. He resided for several years at Paris, and in 1777 published a small tract entitled "*Guide des Ecoliers de*

Guitare." He also edited an annual "*Recueil d'Ariettes, Préludes et autres Pièces légères*" for his instrument.

MERCIER, a French musician at Paris. His published works are, "*Méthode pour apprendre à lire sur toutes les Clefs,*" Paris, 1788.

MERCY, (LEWIS) an Englishman by birth, though the descendant of a French family, was a celebrated performer on the flute-à-bec, or English flute, and an excellent composer for that instrument. He published six solos, with a preface containing a brief history of the scale, and of Guido's reformation of it, taken from a French work of Sebastian de Brossard. Soon afterwards appeared his Opera Secunda, containing six more solos for the same instrument.

Mercy lived at a time when this flute was becoming unfashionable, and when the German flute was beginning to get into favour. In consequence of this, he formed (in conjunction with the younger Stanesby, the wind instrument maker) the scheme of a new system, intending to make the flute-à-bec a concert instrument without an actual transposition, by changing the denomination of the lower note from F to C. By this contrivance, a flute of the fifth size was precisely an octave above the other treble instruments. He published twelve solos, the first six of which were written for the traverse flute, violin, or English flute, according to the new plan, accompanied by a preface in recommendation of it, in which he asserts that his system was in truth the ancient system of the flute. In this preface he likewise makes a comparison between the flute-à-bec and the German flute, and asserts not only that the former is always best in tune, but that, in many other respects, it deserved to have the preference. All the endeavours of Stanesby and Mercy to restore their favourite instrument, seem, however, to have proved unavailing.

Mercy's solos for the flute are usually ranked among the best compositions for that instrument that are extant.

MEREAUX (NICOLAS JEAN) was born at Paris in 1745. He studied music under different Italian and French masters, and when still very young displayed distinguished talents on the organ, so much so as to attract the attention of the celebrated organists, Calvière, Daquin, and Couperin. He composed several motets and oratorios, amongst which latter, his "*Esther,*" for three voices, is much admired. His first published work was "*Aline, Reine de Golconde,*" a cantata, 1767. He brought out three operas for the Théâtre Italien, namely, "*Le Retour de la Tendresse,*" 1780; "*La Ressource Comique,*" 1782; and "*Laurette,*" 1782. For the royal academy of music he composed "*Alexandre aux Indes,*" 1785; "*Œdipe,*" 1791; and "*Jocaste,*" 1791. Mereaux died in 1797.

MEREDITH (WILLIAM) died at Oxford in 1637. He was organist to New college chapel. He is called on his epitaph, *Vir facultate sua peritissimus.*

MERK (DANIEL) was a singer at Augsburg, about the year 1692, but not otherwise distinguished than by the following work, which is mentioned in Von Stetten's *History of the Arts,* "*Anweisung zur Instrumentalmusik,*" Augsburg, 1695. He died in the year 1713.

MERKEN, (S.) a musician at Paris, probably a German, published there "*Six Romances, avec Acc. de Piano,*" 1798.

MERMET (BOLLIOUD DE) published, in 1746, his treatise, "*De la Corruption du Goût dans la Musique Françoise.*" "*Eh, bon Dieu,*" says La Bordeaus, "*qu'eût-il dit, s'il eût écrit de notre tems!*"

MERSENNE, (MARTIN) or as his name is written in Latin, MARINUS MERSENNUS, was born in 1588 at Oyse, in the province of Maine. His first instructions were received in the college of Flèche. On quitting that seminary, he studied divinity for some time in the college of Sorbonne. He afterwards entered himself amongst, and in 1611 received his habit of, the *Minims.* He applied himself diligently to the study of the Hebrew language, and was appointed a teacher of philosophy and theology in the convent of Nivers. This

station he held till the year 1619, when, in order to prosecute his studies, and enjoy the conversation of the learned, he returned to Paris. During his abode at La Flêche, he contracted a friendship with Des Cartes. The residence of Mersennus at Paris did not prevent his making several journies into foreign countries. He visited Holland, and went four times into Italy. During the hot weather of July 1648, having been upon a visit to Des Cartes, he returned to his convent excessively heated, and, in order to allay his thirst, drank some cold water. The consequence of this was, his being seized with an illness, which produced an abscess in his right side. The physicians, supposing his disorder a pleurisy, bled him several times to no purpose. At length they determined to open his side. The operation was begun, but he expired under it in 1648. He had directed that, if the operation should not succeed, they should open his body. This they did, and found that they had made the incision two inches below the abscess.

Mersennus was a man of great learning and deep research. He had also a correct and judicious ear, and was a passionate admirer of music. These gave a direction to his pursuits, and were productive of numerous experiments and calculations, tending to demonstrate the principles of harmony, and to prove that they had their foundation in nature, and in the original constitution of the universe.

In the year 1636, Mersennus published at Paris, in a large folio volume, a work entitled "*Harmonie Universelle,*" in which he treats of the nature and properties of sound, of instruments of various kinds, of consonances and dissonances, of composition, of the human voice, of the practice of singing, and a variety of other particulars on the subject of music.

The doctrines delivered by Mersennus are founded on a variety of well-tried experiments, and his reasoning upon these is generally very close and satisfactory.

MERTEL or MERTOL, (ELIAS) a performer on the lute, flourished in the beginning of the seventeenth century at Strasburg. He published "*Hortus Musicalis, &c.*" Strasburg, 1615.

MERULA, (TARQUINIO) a celebrated church composer and madrigalist at Venice, between the years 1628 and 1640. His secular compositions are almost all so tinctured with caprice and buffoonery, as to render them more singular and original than those of any of his contemporaries. He published, among many other singular productions, a sort of lullaby, with a bass, consisting only of the upper A and B flat. He also composed a fugue, representing some schoolboys reciting before their master the Latin pronoun *qui, quæ, quod,* which they had not well learned. The confusion, the perplexity, the barbarisms of the scholars, mingled with the exclamations of their enraged master, who exercises the ferule among them, had the happiest effect.

MERULO, (CLAUDIO) organist to the duke of Parma, and born at Correggio, published some organ and church music at Venice, between the years 1578 and 1604.

MESANGEAU, a celebrated lutist at Paris, in the reign of Louis XIII. (that is, about 1620.) Gautier, his friend and pupil, wrote on Mesangeau's death a very beautiful piece of music for the lute, and named it "*Le Tombeau de Mesangeau.*"

MESOMEDES, a renowned musician of ancient Greece, lived at Rome in the reign of Antoninus, (about the year 145 after Christ) and was the first who gave rules to the performers on the lute. Nevertheless, the emperor withdrew his salary, saying to him, "It was shameful that people should receive benefits from the republic who were of no use to it." With all deference to his majesty's opinion, says Gerber, our rulers now know better. Perhaps this conduct was a low revenge of Antoninus towards his predecessor Adrianus, whose manumissus and favourite Mesomedes had been.

MESSING, (FRED. JACOB) called the *mad fiddler*, was for some time a member of the orchestra in Covent-garden theatre.

He called himself Handel's son, whose monument he visited daily, went with his head shaved, and dressed in black, with a star. He died in London in 1797, at the age of forty-three. His children were educated at the expense of the Musical Fund. During his insanity, he frequently played Handel's music in places of public resort.

MESTRINO, (NICOLO) born at Mestri in 1750, was of low origin, and studied music with little assistance from masters. When thirty-two years of age, he first went to Paris, where he made his *début* at the *concert spirituel* in 1786. The graceful composition of his concerto, and sweet expression in his style of playing, were at once highly applauded. Mestrino had a great talent for *extempore* playing. In 1789, he was nominated *chef-d'orchestre* of the Théâtre Monsieur, but he did not enjoy this office long, the abuse of pleasure shortening his days. He died at Paris in 1790, aged forty-nine. Twelve of his concertos were published at Paris in his lifetime, and since his decease a collection has been republished of twelve solos, taken from his concertos, with an accompaniment for the violoncello.

METALLO, a church composer, lived in the middle of the seventeenth century, as the following of his printed works proves: *"Motetto Sanctus Dominus, &c. à 4 Soprano, A. in Canone, B. 1 in Canone, e B. 2."*

METASTASIO, born at Rome in 1698. He was distinguished, at the early age of ten years, by his talents as an *improvvisatore*. A rich lawyer, named Gravina, who amused himself with writing bad tragedies, was walking near the Campus Martius one summer's evening, in company with the abbé Lorenzini, when they heard at no great distance a sweet and powerful voice, modulating verses with the greatest fluency to the measure of the canto *improvviso*. On approaching the shop of Trapassi, whence the grateful melody proceeded, they were surprised to see a lovely boy pouring forth elegant verses on the persons and objects which surrounded him, and their admiration was increased by the graceful compliments which he took an opportunity of addressing to themselves.

When the youthful poet had concluded, Gravina called him to him, and, with many encomiums and caresses, offered him a piece of money, which the boy politely declined. He then inquired into his situation and employment, and being struck with the intelligence of his replies, proposed to his parents, to educate him as his own child. Convinced of the sincerity of the offer, and flattered by the brilliant prospects which it opened for their son, they consented. He began with changing his name from Trapassi to Metastasio, for *the love of Greek*. He adopted him, gave him a careful, and as it happened, an excellent education, and finally left him a part of his property.

Metastasio was twenty-six years old, when his first opera, the *"Didone,"* was performed at Naples, in 1724. In the composition of it, he was guided by the advice of the fair Marianna Romanina, who executed the part of *Dido* in a superior style, because she passionately loved the poet. This attachment appears to have been durable. Metastasio was an intimate friend of Marianna's husband, and lived many years in the family, recreating himself with fine music, and studying unremittingly the Greek poets.

In 1729, the emperor Charles VI., that great and grave musician, who, in his youth, had played so miserable a part in Spain, proposed to him to be the poet of the opera at Vienna. He hesitated a little, bu at length accepted the offer.

He never afterwards left that city, where he lived to an extreme old age, in the midst of dignified voluptuousness, with no other occupation than that of expressing, in beautiful verses, the fine sentiments by which he was animated. Dr. Burney, who saw him in his seventy-second year, thought him, even then, the gayest and handsomest man of his time. He always declined accepting any titles or honours, and lived

happy in retirement. No tender sentiment was wanting to his sensibility.

This great and happy man died in 1782, having been acquainted, in the course of his long career, with all the eminent musicians who have delighted the world.

METHFESSEL, (Fried., the elder) a theologian, and at the same time a vocal composer of talent and feeling. He was born at Stadtilm in 1771. His father, who was himself a singer, soon observed his son's warm attachment to music, and developed his talents by frequent and diligent practice. This had so quick and powerful an effect, that the boy, who was destined for the church, employing all his spare time from the study of languages and sciences in cultivating music, soon distinguished himself as an able performer on the pianoforte and violin, whilst at the same time he became an excellent tenor singer. Through this rare musical talent, united to his constant hilarity, wit, and humour, it became an easy matter with him to establish a circle of friends in his school at the university, and in all his subsequent situations of life, and by this circle he was both loved and esteemed. In 1796, having completed his theological studies, he found himself compelled to undertake the situation of a private tutor. His restless spirit, as well as the feeling of not being in his sphere, drove him; in this fatiguingly uniform employment, from place to place, without his ever being contented and happy. Thus he lived like a true minstrel, traversing from one German town to another; still, wherever destiny led him, his muse was ever his dearest and most diligent conductress. This is proved by the collections of songs which he published from the year 1798; some of them are dated from nearly every place at which he temporarily resided. The critics praised his songs on account of their interesting melodies, and the public also found pleasure in them. Lastly, he undertook the composition of the opera "*Dr. Faustus*," but could not, through the visible decline of his strength, finish it. Just before his death, however, he published a successful sketch of it. If he could have entirely devoted himself to music, F. Methfessel might certainly have reached a high degree of perfection. He died of consumption in his native town, in 1807, in the thirty-eighth year of his age. Of his works, we can mention the following: "12 *Klavierlieder*," Offenbach, 1798. "12 *Lieder mit Begl. der Guitarre*," Leipsic. "*Des Sängers Liebe, ein kleiner Roman in Liedern von Rochliss mit Guitarre*," Op. 12, Leipsic. "*Kleine Balladen u Lieder, mit Guitarre, nebst einem komischen Anhange*," Leipsic. "12 *Dreystimmige Lieder beym Klaviere*," Rudolstadt, 1800. "3 *Gesange aus der Oper Faust fürs Klav.*," Rudolstadt, 1801. "12 *Lieder mit Klavier oder Guitarre*," Bonn, 1803; and "*Kleine Romanzen und Lieder, m. Guit.*"

METHFESSEL, (Albert Gottlieb) younger brother of the preceding, singer to the court at Rudolstadt, and composer of several songs and some music for the piano, was born at Stadtilm, in Schwartzburg, in 1786. He applied himself early to music under the direction of his father, so much so that, in his twelfth year, he wrote two church pieces, which his father executed. In his fifteenth year he went to the academy at Rudolstadt, remained three years as prefect of the choir there, and wrote for it several motets and cantatas. At length, in 1807, he went to Leipsic, from whence the princess of Rudolstadt sent him to Dresden for further improvement. Here, through his distinguished talents, he made himself so many friends, that when he gave a farewell concert, in 1810, previously to commencing his employment of singer at Rudolstadt, his loss was much bewailed by the public. A. Methfessel was a very feeling and excellent tenor singer. He extemporized well on the piano, to which he occasionally united his voice. He also accompanied himself beautifully on the guitar. "The musical world," says Gerber, writing in 1812, "may expect very much from this able young man. I write this with the greater confidence, because I have enjoyed the pleasure of hearing him publicly as

well as in private circles. The following list contains his principal works up to the year 1809. "*Lieder mit Begleit. des Klaviers.*" "*Grande Sonate à 4 mains,*" "*Sonatine à 4 mains.*" "*Six Vars. sur un Thème,*" Leipsic. "*Sept Vars. sur le Men. de l'Op. Don Giovanni de Mozart,*" Op. 9, Leipsic. "6 *Son. facil. pour le P. F. Op.* 13, *Liv.* 1 *et* 2," Leipsic. "*Sehnsucht von Schiller.*" "*Arminia, von Tiedge beym Klav.*" "*Gesange, 6 dreystimmige, mit willkührlicher Begl. des P. F.,*" Op. 11. "*Journal für die Guitarre, 1s. und 2s. Heft.*" Leipsic. "*Grand Duo pour 2 Guit.,*" Op. 26. "*Der Troubadour und 5 Gedichte, mit P. F. oder Guit.,*" Op. 27, Leipsic.

METKE, (A. C.) chapel-master to the duke of Brunswick Oels at Oels, in the year 1798, was a good violoncellist, and composed, for the theatre in that town, the operetta "*Der Teufel ein Hydraulikus,*" 1796. He also published "2 *Prologe,*" 1798, and "3 *Concert. pour le Vc.*" Op. 3, 1803.

METRU, a singing-master at Paris about the year 1676. The abbé de la Louette says, that this musician either invented the seventh syllable *si*, or brought it into use in solmisation. Laborde makes him a celebrated chapel-master, about 1620; perhaps they were two persons, father and son.

METZELIUS (Hieronym.) was a singer at Stade, about the middle of the seventeenth century, and also at Ilmenau, in Thuringia. He was born in the principality of Schwartzburg. His principal publication is, "*Compendium Musicæ tam choralis quam figuralis, certis quibusdam observationibus, iisque rarioribus exornatum, in studiosæ inventutis, præprimis Athenæi Stadensis, sed et plerorumque omnium Artem hanc clangentem atque tinnientem sitientium et amantium, gratiam et honorem luci publicæ adstitutum,*" Hamburgh, 1660. The work is in question and answer, and in two languages, German and Latin.

METZGER, (Mag. Ambrosius) born at Nuremburg in 1603, was rector of the college of St. Egidia there in 1632. He was a good musician and composer, as the undermentioned works evince. Of these, he published the psalms in an advanced age and with his sight impaired. Wagenseil, in his *Traktate von Meistersangern,* mentions several melodies with the name of Metzger, which probably the *Meistersinger* had taken out of his "*Flowerets of Venus,*" and put words to. His works are "*Venusblumlein, 1ster Theil, newer lustiger, weltlicher Liedlein mit 4 Stimmen componirt,*" Nuremburg, 1611. "*Derselben 2ter Theil mit 5 Stimmen,*" Nuremburg, 1612. "*Der Psalter Davids, in die gebrauchlichsten Kirchentöne gebracht und mit 100 neuen Melodien gesetzt,*" Nuremburg, 1630.

METZGER, (F. jun.) probably son of the preceding, was also a flutist and member of the electoral chapel at Munich; at the same time he appears to have been a clever composer for the piano-forte. Some of his works have been republished at Paris, Offenbach, and other places. It cannot be ascertained whether the composer of some of the music below-mentioned is this flutist, or whether it is a brother of his, who resided in Paris; for, in the catalogues, the works are put without christian names, or any other marks by which they may be distinguished. The latter conjecture is rather the most probable, because, about the year 1796, a new series of works for the flute, particularly numbered, is mentioned at the end of the list of the music for the piano below. This seems to prove that there were two composers of this name living in 1810. The works published under this name consist in "*Douze Petits Airs pour le Clav. avec Violon,*" Berlin, 1795. "*Trois Sonates facil. pour le Clav. avec Violon,*" Op. 2, Berlin, 1795. "*Six Sonates pour le Clav. avec V. ad lib.,*" Paris, 1792. "*Sonata à 3 mains,*" Ops. 5, 6, 7, 8, 9, each consisting of three sonatas, Paris, 1792 and 1793. "*Bataille de Fleurus pour le Clav.,*" Op. 11, Paris, 1796. "*Six Airs var. pour le Clav.,*" Op. 10, Offenbach, 1795. "*Six Airs var. pour le Clav.,*" Op. 12, Offenbach. "*Trois Sonates facil. pour le Clav.,*" Op. 13, Offenbach. "*Douze Petits Pièces*

pour le Clav., d'une difficulté progressive," Op. 13, Leipsic, 1796. *"Ariette, 'Ah ça ira,' var. pour le Clav.,"* Berlin, 1791. *"Ouverture à 4 mains,"* Paris, 1792. *"Air 'Je suis né natif de Ferrare,' avec Var. pour le Clav., No. 22,"* Heilbronn and Offenbach. *"Marche des Marseillois, var. pour le Clav., No. 77,"* Offenbach. For other instruments, without piano: *"Trois Sinfon. à grand Orchestra."* *"Six Trios pour Fl., Violon, et B.,"* Op. *"Concerto pour Fl.,"* Op. 3, Augsburg, 1798. In the *Calendrier Musical Univers.* of 1787, only one F. Metzger is mentioned as a living piano-forte composer at Paris. There is no doubt that this is again a different person from the two Metzgers of Munich, the more so, as the name of the flutist is Charles. The Parisian Metzger published *"Préludes pour le Forté-piano, dans tous les tons usités majeurs et mineurs, divisés progressivement en deux parties, composés par. F. Metzger, Œuvr. 16,"* Paris, 1800, and *"Le Radeau, ou la première Entrevue des Empereurs Napoleon et Alexandre, Pièce histor., pour le P. F."*

METZGER, (Georg) flutist to the Bavarian court, died at Munich in 1794. We give the full catalogue of his works, which were published in the above town between 1782 and 1789: *"Six Concertos pour la Fl.,"* Op. 1, No. 1—6. *"Six Flötentrios,"* Op. 2. *"Six Flötenduos,"* Op. 3. *"Trois Concertos à 2 Fl."* Op. 4. *"Six Quartets à Fl., V., A., et B.,"* Op. 5. *"Six Son. à Fl. e B.,"* Op. 6. *"Trois Concertos pour la Fl."* Op. 7, Nos. 7, 8, 9.

MEUDE MONPAS, (J. J. O. de) a French chevalier and sçavant, published *"Dictionnaire de Musique, dans lequel on simplifie les expressions et les définitions mathém. et phys. qui ont rapport à cet art, avec des remarques sur les Poètes lyriq. les Versificateurs, les Compositeurs, Acteurs, Exécutans, &c.,"* Paris, 1788. By this book musical science has gained nothing, says Blankenburg.

MEUNIER. A violinist of this name is found, in 1798, in the orchestra of the grand opera at Paris. He was probably a composer of some violin quartets published under the same name at Paris, about the year 1783.

MEURSIUS, (Joannes) royal historiographer and professor of politics and history at Sora, was born at Losdun, near the Hague, in 1579. He was tutor to the duke of Berneveld's sons during ten years, and visited with them the principal courts and libraries of Europe. He received the degree of doctor of laws at Orleans. On his return from his travels he became professor of history and of the Greek language; after which he was invited by the king of Denmark, Christian IV., to the above-mentioned situation at Zora, where he died in 1639 or 1641 of the stone. His writings which relate to music are as follows: *"Aristoxeni Elementa Harmonica, Græce,"* Leyden, 1616. *"Nicomachi Enchiridion Harmonices, Græce,"* Leyden, 1616. *"Alypii Isagoge Musica, Græce,"* Leyden, 1616. *"Orchestra, sive de Saltationibus Veterum,"* Leyden, 1618, and *"Porphyrii Philosophi opera omnia, Græce.*

MEVES, (Augustus) a native of London, born in the year 1785. He is the son of the late Mr. William Meves, an artist of distinguished merit as a miniature painter. His mother was a lady of acknowledged superior musical talent, and early observed a great partiality for music in her son, who seems indeed to have inherited this bias from both parents, his father having been also much attached to this enchanting science. On the occasion of his father giving a party to young John Hummel and his father of Vienna, together with Mr. Graeff, and other musical gentlemen, young Hummel observed the facility with which master Meves touched the piano, and thought that if he would study that instrument, there was every prospect of his becoming a superior performer. From this recommendation Mrs. Meves taught him his notes, and his father induced him to practise, by reading entertaining works while he was thus engaged, desisting the moment the boy ceased to play. In this manner he

acquired a superior and easy touch upon the instrument. A similar practice was adopted to accustom his eye to the reading of music; his mother causing him to play whole ballets, without allowing him to correct a single fault. Young Meves was, notwithstanding, intended by his father for the mercantile profession, until one of those slight incidents occurred which not unfrequently determine our future calling in life. He was accidentally playing at Broadwood's, when Mrs. C. Cramer, then present, inquired whether he had ever given lessons, which he had not then done. That lady became his pupil, and, on leaving town for the season, made him a very handsome present. This agreeable surprise, for it was unexpected, induced him to prefer the cultivation of music, as a pursuit, to the dull monotony of a counting-house.

Accordingly we find him shortly after, in 1805, making his *début* at Edinburgh, under his christian name only, and the newspapers of the day paying him the following most flattering compliments for so young a beginner: "Mr. Augustus's fine touch and exquisite execution is only to be equalled by the great Mozart;" and on another occasion they remarked the force of his left hand. Meves, on the death of his father, quitted the profession of music as a teacher, on account of its fatigues, but still continues to exercise his talent in the publication of various compositions, of which the following have met with great success: "*A Sonata,*" dedicated to Mr. Cramer; "*L'Aline,*" a rondo; "*German Air, with Variations;*" "*Within a mile of Edinburgh,*" harp; "*Auld lang syne;*" "*Begone, dull care,*" harp; "*Gente e qui l'Uccellatore,*" and the grand march from Mozart's opera of *Il Flauto Magico.* A dramatic divertimento, "*My Lodging, Air with Variations.*"

MEYER (Joachim) was a doctor of laws and professor in the university of Gottingen, where, in 1686, he was also appointed professor of music and cantor figuralis. He held these places for about ten years, when, retaining only the title of professor of music, he relinquished the practice of it, and gave public lectures on history and law. He afterwards became rector of the college, but at the end of three years quitted that honourable station, on account of his age and infirmities, when, as a reward for his merit, he was still permitted to enjoy all his salaries, with the addition of a pension.

In the year 1726, he published a tract, entitled "*Unvorgreiffsiche Gedanchen uber die Neuliche ingerissene Theatrilische Kirchen-Music,*" in which he severely censures many of his contemporaries, who, by the levity of their compositions, had confounded the ecclesiastic with the theatrical style.

MEYER, (Johann Friedrich) bass singer and composer in the chapel at Anspach, in 1730, was born about the year 1704: he was pupil of the chapel-master Bumler. He was also, for some time, in Italy, and obtained, on his return, the above-named situation. He was not only a good harpsichord player, but also understood composition well.

MEYER, (Johann Heinrich Christian) lieutenant in the Hanoverian regiment of Saxe-Gotha, was born at Hanover in 1741. He wrote, besides other works, "*Brief über Russland,*" Gottingen, 1779, in which he treats much on music. He died in 1783.

MEYER, (Phil., sen.) was born at Strasburg, in Alsatia, in the year 1737. At an early age he was sent to the college, destined to study divinity for the Protestant church establishment: there he soon joined more students, who, from a predilection to music, were accepted to assist in the vocal department of the church service, and, by degrees, was more successful than others in getting instructions on the organ from the organist. He thus acquired the foundation of his musical knowledge of the German school, and cultivated it as much as opportunity was allowed him, consistent with college duties, till about twenty years of age, when, meeting by accident with an old German harp without pedals, he took so

much pleasure in playing on it, as to confirm his strong musical inclination so decidedly, that he left college with a resolution to devote himself to the musical profession, and for that purpose went to Paris, as the seat of the arts. He here met with early encouragement, but found the harp very little known, and very incomplete: the occasional semitones were then produced by means of hooks turned with the left hand, which operation, during the continuance of performance, rendered the resources of modulation extremely confined. Meyer now applied himself, with the assistance of an instrument maker, to improve the harp. Two and three pedals were at first added, and after progressive additions, Naderman, father to the present esteemed professor of that name at Paris, brought the seven pedals to perfection. By this time the harp was very much cultivated at Paris; several other makers succeeded, and Meyer published the first principles of the instrument, entitled "*Méthode de la Harpe,*" which was long esteemed by the first professors as a sure guide to that instrument. Some sonatas also established his claim as a composer. About this time he took the opportunity of studying with Müthel, an esteemed pupil of S. Bach's, who visited Paris on a musical tour. He then went to Strasburg, married, and returned to Paris, where, after a few years, he was tempted by an English family to visit London. He here found the pedal harp hardly known; and soon met with so much encouragement among the first nobility, that he made London his principal abode for several years, till (while on a visit to Strasburg) the American war breaking out, he was induced to remain in France, and again to go to Paris. Finding, however, that during his absence Krumpholz and several other professors had taken possession of the field of his former exertions, and being encouraged by his professional friends to write for the opera, he then followed his favourite propensity for composition by setting to music a poem of one act, by Mr. Pitra, entitled "*Apollon et Daphne.*" This first attempt succeeded sufficiently to procure him, from his style, the appellation of *young Gluck,* and an introduction to Voltaire, for the purpose of composing the music to a serious opera, entitled "*Samson.*" This was to decide his fame, but unfortunately, when on the point of its being finished, Voltaire died; in consequence of which, the offence which that writer had given to the clergy manifested itself against the performance of this opera, on account of the subject being taken from Scripture, and it was interdicted. This proved so serious a check to P. Meyer's musical ambition, that he resolved to return to London with his family about the year 1784. Here also he found his principal former connections provided with other masters; and as he had neglected a talent, which, at the best of times, through his insurmountable timidity, proved ungrateful to him, he gave up all pretensions as a performer, and trusting entirely to the reputation of his works, always met with distinguished patronage as a teacher, until his two sons followed his steps. He died in 1819, aged eighty-two. P. Meyer was a staunch enthusiast of the German school, and in his compositions, which particularly claim originality, he obstinately avoided the florid changes of the modern style and taste, and the continued esteem of his music at the present time are a fair test of their intrinsic value. His principal works are "*Six Canzonettas, with Accompaniment of the small Harp,*" the words chosen by Mr. Fox. In this set, "*Thy fatal shafts*" was very popular for some time. A set of sonatas, entitled "*Original Sonatas.*" "*Ditto,*" dedicated to the countess of Oxford. "*Ditto,*" dedicated to lady Whitbread. "*La Chasse.*" "*Two Grand Sonatas, with Accompaniment,*" dedicated to Miss Staples. "*A Collection of Hymns for Harp and Piano-forte,*" dedicated to princess Charlotte. Several fugues, which are, perhaps, the only music of that description published for the harp. "*Two Duets,*" dedicated to Mrs. Walker, &c. (Birchall's and Chappel's Cat.)

MEYER, (P., jun.) son of the preceding,

is an excellent harpist in the style of Madame Krumpholz. He has published some music for his instrument, and has a highly respectable connection as a teacher.

MEYER, (Friederich Charles) younger brother of the preceding, is also a professor of the harp, and has published the following very pleasing compositions for that instrument: "*Sonata*," dedicated to Miss Leader. "*Sonata*," dedicated to Miss Weeks. "*Sonata*," dedicated to Miss Beauclerk. "*Divertimento, Delia.*" "*Il Pensieroso*," "*Introduction and Solo*," and "*Fantasia and Solo.*"

MICHAEL, (Samuel) organist, about the year 1630, in St. Nicolas' church, at Leipsic, was born at Dresden. Of his works are known "*Psalmodia Regia, oder auserlesene Sprüche aus den* 25 *Psalmen Davids, mit* 2, 3, 4 *und* 5 *Stimmen, heydes vocaliter und auch instrumentaliter zu gebrauchen*," Leipsic, 1632; and "*Paduanen und Galliarden, &c.*"

MICHAELIS, (Christian Friedrich) son of a physician at Leipsic, professor of philosophy, and, in the year 1801, private tutor to a nobleman near Potsdam, was born at Leipsic in 1770. He received his general musical education under Weidenhammer, Burgmüller, and Goerner, learning the violin of Rüke. Michaelis has given lectures on music in Leipsic: he has also published many scientific works relative to music, and some instrumental compositions.

MICHAULT or MICHAUD, a French violinist, published, in 1780, his Op. 2, comprising six duos for the violin. Another musician of the same name distinguished himself on the horn about the year 1788.

MICHEL, (Yost) a celebrated performer on the clarionet, died at Paris in 1786. He wrote many operas for his instrument, amongst which can be named, "*Quatorze Concerti pour la Clarinette*," "*Cinquante-quatre Duos pour deux Clarinettes*," Ops. 1, 2, 3, 4, 5, 6, 7, 8, 9, "*Petits Airs variés pour deux Clar.:*" all printed at Paris. In 1801, a selection from the compositions of this master were published, under the title "*Douze Grands Solos, ou Etudes pour la Clarinette, choisis dans les Ouvrages du célèbre Michel, pour servir à ceux qui veulent parvenir toutes les difficultés de cet instrument*," Paris.

MICHEL, (Franz Louis) a flutist, in the year 1774, in the imperial chapel at St. Petersburg. He belonged also, in 1788, to the chapel of count Potemkin, at Benda, previously to which he was second to his elder brothers in the chapel at Cassel.

MICHEL, (George) the youngest of the celebrated musical family of this name, from Cassel, was born in 1775. He is considered by Gerber as one of the first flutists he ever heard. He is now invested with the title and rank of captain of the imperial chapel at St. Petersburg. G. Michel was in London about the same time that Haydn resided here. In the year 1800, he undertook a second journey from St. Petersburg to London, in the course of which Gerber became acquainted with him at Sondershausen. His flute was one of the most costly description, of ebony, mounted with ivory, and furnished with eight silver keys; it was made in London, after the style of Tacets and the elder Florio. It had a compass from C up to the highest notes of the third octave, with which, as occasion required, he could produce the effect of a trumpet, or the soft tone of the harmonica. G. Michel's performance was greatly admired in this country.

MICHEL, (Virgil) violoncellist in the electoral chapel at Munich, about the year 1788, composed, for the theatre of that place, a serious German opera, entitled "*Marcio Coriolano*," 1786.

MICHELET, (F. G.) a musician at Franecker, in Friesland, was born in 1730. He published much harpsichord music at Amsterdam, about the year 1760.

MICHELI or MICHIELI, (Dom. Romano) chapel-master of the cathedral church, *Di Concordia*, at Rome, was born in that city. He was a pupil of Soriano, and flourished in the first half of the seventeenth century, as one of the most accomplished canonists. The best proof of this is

given in his "*Musica vaga et artificiosa*," the complete contents of which have been communicated by Burney, in the third volume of his history, p. 520. This work likewise contains a copious preface, in which the author relates the history of his musical life, and the names of all the great men from whom he derived advantage in his science. As these names include the first contrapuntists and canonists of Italy at that period, they well merit a place here. Micheli relates as follows. At Venice he made acquaintance with Gio. Gabrielli, Gio. Croce, and other celebrated men. At Naples, where he resided with the prince of Venosa, he became acquainted with Scipione Stella, Gio. Battista Paulo, Muzio Effrem, and Pomponio Nenna; at the same time, Bartolomeo Roi was chapel-master, and Gio. Maque organist to the vice queen. Rocco Rodio, Scipione Cerreto, Giustiniano Corcella, and Domenico Montella, flourished also at that time as profound musicians. In Ferrara, he was acquainted with Luzzasco Luzzasci, Fierone Fioron, Gio. Mazzino, the chapel-master of the Dome at Lodi; also with Pietro Morsolo, and other learned artists. At Milan, where he resided a year, he found D. Fulgentio Valesi Parnegiano very observant in the composition of canons, also Guglielmo Arnone and Cesare Borgo, at that time organists to the metropolitan church. At Rome, he became acquainted with the Spanish musician, Sebastian Raval. When Raval went to Rome, says Micheli, as he had not yet met with his equal in Italy, he considered himself to be the first master in the world, and therefore challenged Francesco Soriano and Gio. Maria Nanino to a competition of knowledge in the science. But *resto chiarito* (he was overcome) in the first attempt, *nondimeno volsero sentire tutto il suo sapere*; so that Raval was afterwards compelled to acknowledge Soriano and Nanino to be great *maestri*. Micheli enriched canonical music with various new inventions, and brought it to the highest perfection, as his works fully prove; from amongst which the following may be named: "*Musica vaga et artificiosa, continente Motetticon obligbi, e Canoni diversi, tanto, per quelli, che si dilettano sentire varie curiosità, quanto per quelli, que vor anno professare d'intendere diversi studii della Musica.*" Venice, 1615. "*Compicta à 6 voci*," Venice, 1616. "*Kanon für 9 Chore mit 36 Stimmen.*" "*Motetto in Canone, 'Amo Christum, &c.' à 3 voci, 2 Sopr. e Basso, con Continuo.*" "*Motetto in 2 Canoni infiniti, 'Sancte Cherubine, &c.' à 4 Soprani.*" "*Motetto, 'Veni, sponsa Christi, &c.' à 5 voci, Soprano con l'obligo Sopr. A., Ten., B., ed Organo.*" "*Motetto, 'O quam pulcher, &c.' à 5 voci, 3 Sopr. A. Ten.*" "*Madrigali à 6 voci*," Venice, 1567. "*Madrigali à 5 voci*," Venice, 1581.

MICHELI, (Benedetto) of Rome, composed and brought out at Venice, in 1746, the opera of "*Zenobia*," the words by Metastasio.

MICHELL, (Henry) a clergyman at Brighthelmstone, in Sussex, died there in 1789, in the seventy-fifth year of his age. Among other works, he wrote "*De Arte medendi, apud priscos Musicæ ope atque carminum*," a second edition of which appeared in 1783.

MICHL, (Joseph) a dramatic and church composer at Prague, about the year 1760.

MIGNAUX or DEMIGNAUX, (De) a musician at Paris, published, in 1774 and 1775, much music for the harpsichord, harp, and violin.

MIGNON, (Jean) chapel-master in the church of Notre Dame, at Paris, about the year 1679, wrote several motets, which at that time were considered exquisite.

MIGNOT DE LA VOYE, a French geometrician, wrote, about the middle of the seventeenth century, "*Traité de la Musique, pour apprendre à composer à plusieurs parties*," Paris, 1659. A second and enlarged edition, with a fourth volume, was published at the same place in 1666.

MIKSCH, a singer at Dresden, about the year 1799, published the rondo "*Endlich hab ich sie gefunden, am Klavier zu Singen*," i. e. "At last I have found it, &c.," published at Leipsic, by Breitkopf, in 1797.

MILAN, (Don Ludovicus) a Spanish nobleman, and musical amateur at Valencia, in the first half of the sixteenth century, published "*El Maestro, o Musica de Viguela de Mano,*" Venice, 1534.

MILANDRE. A motet from this professor was produced at the *concert spirituel* at Paris, in 1768. The title is "*Confitebor tibi, Domine.*"

MILANI, (Francesco) a composer of the seventeenth century, published "*Litanie e Motetti à 8 voci con B. C.*"

MILANTA, (Gio. Francesco) a composer of the seventeenth century, published "*Missa, Salmi, e Motetti con Sinfonie, à* 1, 2, 3, 4, 5, *e* 8 *voci concert.*" Op. 1.

MILANUZIO, (Carlo) a monk of Santa Natoglia, was originally, about 1628, organist of St. Steffano's, at Venice, but afterwards became chapel-master of St. Euphemia's, at Verona. He proved himself an industrious church composer, as the following, among his works, will evince: "*Armonia Sacra à 5 voci, con Messa e Canzoni,*" Venice, 1622. "*Litanie della Madonna, à* 4—8 *voci.*" "*Compieta Concertata con le Antifone e Litanie, à* 1, 2, 3, *e* 4 *voci.*" "*Balletti, Saltarelli, e Correntine alla Francese à* 1 *V. Lib.* 1." "*Ariose Vaghezze,*" Venice, 1628. "*Messe à* 3, 7, *e* 11 *voci, con Instromenti,*" Venice, 1629. "*Concerto Sacro di Salmi à* 2 *e* 3 *voci, con B. Lib.* 1." "*Salmi, à* 2 *voci, con B.*" "*Concerto Sacro di Salmi à* 2 *e* 3 *voci, con* 2 *V. Lib.* 2." "*Hortus Sacer deliciarum, seu Motetti, Litaniæ et Missa* 1, 2, *et* 3 *vocum.*"

MILCHMAYER, (Joh. Peter.) In his last works he names himself court-musician to the elector of Bavaria, and professor of the harp. He lived at Dresden in 1799. He appears to have been born about the year 1750, as, in 1797, he declares he had been giving instructions twenty years on the harpsichord. The following of his works were published about the same period: "*Die wahre Art, das Pianoforte zu spielen,*" Dresden, 1797; and "*Pianoforte-Schule, oder Sammlung der besten, für dieses Instrument gesetzten Stücke. Aus den Werken der berühmtesten Tonkunstler ausgewählt, nach steigender Schwierigkeit des spiels geordnet und mit Fingersatz, Ausdruck und Manieren bezeichnet.*"

The pieces given in this work were promised in the prospectus to be selected from the works of Beethoven, Charpentier, Clementi, Dussek, Eckhart, Haydn, Kirmair, Kozeluch, Küfner, Metzger, Mozart, Pleyel, Baron von Pock, (perhaps it should be Beeck) Steibelt, Streicher, and Vogler.

MILES, (Mrs.) late Miss Guest. This celebrated professor of the piano-forte is a native of Bath. She began her musical career at the age of five years and a half, with progressive talent and success. At the age of fourteen she visited London, to take her finishing instruction from that highly gifted master, John Christian Bach. The talent of this lady was universally acknowledged and confirmed by the approbation of their late majesties, to whom she was introduced at an early period, and subsequently attended the princesses regularly at Weymouth, and occasionally in town.

In the year 1806, Mrs. Miles was honoured with the high and flattering appointment of instructress to her royal highness the late lamented princess Charlotte, in consequence of which she removed from Bath. The publications of this lady are not numerous, but her sonatas, dedicated to her illustrious scholar, have been handsomely reviewed, and require no further comment. Her manuscript concertos, which she reserved for her own performance exclusively at the Bath concerts, under the direction of Rauzzini, have given such proof of genius in composition, that we lament they should remain unknown to the lovers of music.

MILHEYRO, (Antonio) a Portuguese composer, born in Braja, flourished in the beginning of the seventeenth century. He was first chapel-master to the cathedral church at Coimbra, and afterwards at Lisbon, but at length became canon. He published the following works: "*Rituale Romanum, Pauli V. jussu editum, subjuncta Missa pro defunctis à se musicis numeris adaptata cantuque ad generalem regni*

consuetudinem redacto," Coimbra, 1618. The rest of his musical works are partly to be found in the library of Francisco de Valladolid, and partly in the royal musical library at Lisbon.

MILLER, (F. J.) Under this name is to be found, about the year 1797, the following work, "3 *Quintetti à Cembalo, V., Fl., A., e B.,*" Manheim.

MILLER (Dr. EDWARD) was for fifty years organist at Doncaster. He composed new tunes for the psalms of David, which were patronised by the king, and a list of near five thousand subscribers. His principal work, however, was "*The Elements of Thorough-bass and Composition,*" a book still highly esteemed. Dr. Miller played the flute in Handel's first oratorios. He died at Doncaster, in 1807, aged seventy-six.

MILLER, (JULIUS) born at Dresden in 1782, discovered, at an early age, an ardent inclination to music, and made such rapid progress in singing, that, in 1790, he was heard with great applause at the coronation of the emperor Leopold, in Prague. In the year 1799, he appeared as *Tamino,* for the first time, at the theatre in Amsterdam. His voice had an uncommon compass, so that he could undertake bass as well as tenor parts. After this, he was first tenor singer to the second Joseph society, and likewise at the great concerts at Leipsic, where he acquitted himself with much satisfaction. Of his compositions, which are distinguished for agreeable melody and tasteful instrumental accompaniments, the following will convey some idea: "*Der Freybrief,*" "*Die Verwandlungen,*" "*Der Rosakenofficier,*" "*Julie oder der Blumentopf,*" "*Michel und Hannchen;*" all operettas. He also published "*Favoritgesänge aus den Verwandlungen,*" Breslau, "*Klavierauszug aus dem Rosakenoffizier,*" Dresden, "*Vierstimmige Gesänge,*" "*Sechs Kanons,*" and "6 *Dreystimmige Gesänge.*"

MILLER, (called KRASINSKY) father of Madame Gardel, the celebrated dancer at the opera at Paris, arranged, and in part composed, the music of the two ballets of "*Télémaque*" and "*Pysche.*" He also published in Germany some popular music for the flute.

MILLER, (M.) Of this musician, the following work is announced in Traeg's Musical Catalogue for 1799, from which it appears he is a composer at Vienna: "*Offertorium à 4 voci, 2 V., 2 Clar., Tymp., Viola concert. con Organo.*"

MILLET, a musician, lived probably at St. Petersburg, where he published the following work; "*Six Romances, avec Accomp. du Clav. Liv.* 1."

MILLET, (JEAN) *chanoine surchantre du Besançon,* wrote "*La belle Méthode, ou l'Art de bien chanter,*" Lyon, 1666; so Forkel gives the article. Von Blankenburg, in his continuation of Sulzer, vol. i. p. 238, and Walther, on the other hand, give also the name of the author, with the title of his work, "*Jean Franc. Millet, Directoire du Chant Gregorien,*" Lyon, 1666.

MILLEVILE, (ALLESSANDRO) born at Ferrara, was an excellent organist. About the year 1629, he was chapel-master to the Duomo at Volterra. He served, in his youth, as organist to several princes, and lastly, to the duke of Ferrara, where, about 1622, he was chapel-master, and from thence removed to his situation at Volterra. He died at Ferrara, in his sixty-eighth year. Besides various operas, written by him in the infancy of that art, he composed the following printed works: "*Messe e Salmi à 3 voci.*" "*Concerti à* 1, 2, 3, *e* 4 *voci, Lib.* 1." "*Motetti, à* 2, 3, 4, 5, *e* 6 *voci, Lib.* 5." "*Mazzo di Harmonici Fiori, à* 2 *e* 3 *voci, Lib.* 6." "*Motetti à* 2, 3, *e* 4 *voci, Lib.* 7." "*Novelli Fiori, à* 2, 3, *e* 4 *voci.*" "*Litanie de B. V. à* 3 *voci.*" "*Gemme sacre,*" Venice, 1622. "*Motetti,*" Venice, 1629. "*Madrigali à* 5 *voci,*" Venice, 1675.

MILLICO, (GIUSEPPE) a sopranist, and chamber-musician to the king of Naples, in 1790, was born in that town, about the year 1730. He was considered one of the best singers of his time, and was remarkable for the dignity and sensibility of his style. So highly was his method approved by

Gluck, that when that celebrated musician resided at Vienna, in 1772, he selected Millico to teach his niece the art of singing, who profited so much by her master's instructions, as soon to become an object of admiration in that city, for her vocal powers and taste. From Vienna, Millico came to London, in 1772, and after some cabal, his singing was highly approved in this country. He subsequently returned to Naples.

MILLINGRE, probably a musician at Paris, to whose labours, about the year 1794, the following work is attributable: "*Suite pour la Harmonie à neuf Parties,*" Op. 1, Paris.

MILLOT, a violinist in the orchestra of the Théâtre Français, at Paris, published there, in 1782, some sonatas, &c. for the harpsichord.

MILRITZ, (Heinrich von) a German writer, about the year 1536, was descended from a noble family, and was in the suite of the margrave Albrecht, of Prussia, in 1519. He went also a journey with him through different parts of Germany, and formed acquaintance with Luther, from which circumstance he imbibed a taste for the Protestant religion, in which he afterwards received more accurate instruction from Paul Sperat.

After the altered government of the country, he continued in the service of the duke, and succeeded, in the years 1533 and 1536, to the situation of chief officer at Barton.

Of his works, there is still to be found a manuscript in folio, in the court library at Konigsberg, in Prussia, which contains one hundred and sixteen of his spiritual hymns for fast-days, Passion-week, &c. At the beginning of each hymn the music is placed. In the prefatory epistle and dedication to the duke, as a connoisseur and amateur, he says, that, in these hymns, he wished to express his gratitude to God for the experience he has received of the truths of the evangelical religion, and to the duke, who has been a blessed instrument therein; but begs to be forgiven, if the verses are not, in all respects, worthy of his theme.

MILTON, (John) the father of the justly celebrated epic poet, was a native of Milton, near Halton and Thame, in Oxfordshire. He was educated for the law, and practised as a scrivener in Bread-street, London; but he acquired considerable celebrity as a musical composer.

Among the psalm tunes published by Ravenscroft, in 1633, there are many with the name John Milton to them. One of these, called the *York tune*, is well known at this day in almost every parish church in the kingdom. In the *Triumphs of Oriana*, there is a madrigal of his composition for five voices; and in the collection entitled *The Teares or Lamentations of a sorrowful Soule*, composed by various authors, and published by sir William Leighton, Knt., one of the gentlemen-pensioners, in 1614, there are several of his songs for five voices.

It is said, in Phillips's life of his son, that *Milton* composed a fugue, "*In nomine,*" of no fewer than forty parts, for which he was rewarded by a Polish prince, to whom he presented it, with a gold medal and chain.

MIMNERMUS. About the beginning of the sixth century before the christian æra, Mimnermus, according to Plutarch, had rendered himself remarkable by playing upon the flute a nome called "*Cradias,*" which, Hesychius tells us, was an air for that instrument, usually performed at Athens during the march or procession of the victims of expiation. Mimnermus was a lyric poet, and consequently a musician, of Smyrna, contemporary with Solon. Athenæus gives to him the invention of pentameter verse. His elegies, of which only a few fragments are preserved, were so much admired in antiquity, that Horace preferred them to those of Callimachus.

MINELLI, (G. B.) an Italian counter-tenor singer, native of Bologna, and of the school of the celebrated Pistocchi, sang very successfully at Rome, about the year 1715.

MINERVA, (Paulus) a learned Dominican, who is mentioned by Jocher as having been, besides his proficiency in other

sciences, an excellent musician, flourished in 1582 at Milan, as chancellor of the holy office. He died, after he had published many learned works, at Naples, in 1645.

MINGOTTI, (CATARINA.) This celebrated singer was born at Naples, about the year 1726. Her parents were of German origin. Her father, an officer in the service of Austria, having received orders to go to Gratz, in Silesia, took his daughter with him, before she was a year old. At his death, a few years afterwards, her uncle placed her in the convent of the Ursulines. Here the music which she heard in the church made such an impression on her, that, with tears in her eyes, she begged the abbess to give her some lessons, that she might be able to join in the choir: this was accordingly done. When she attained her fourteenth year, her uncle, who had intended her to take the veil, died; in consequence of which she returned to her mother and two sisters. Shortly after, she married M. Mingotti, a Venetian, very much older than herself, and who was manager of the opera at Dresden. On her arrival at that town she made a great sensation. Porpora, who was then in the service of the court, recommended her, without delay, as a young singer of great promise, and soon procured her an engagement at the theatre. The celebrated Faustina and Hasse were also at this time in the royal service at Dresden, but shortly after hearing Mingotti sing, they left that city for Italy, being envious, as was said by some, of the favour with which Mingotti was received. After remaining a short time at Dresden, the fame of Mingotti's singing reached Naples, and she was invited to sing there at the grand opera. She accordingly went to Italy, having previously applied herself so closely to the study of the Italian language, that when she appeared at Naples for the first time, in the character of *Aristea*, in the *Olimpiade* of Galuppi, she surprised the Italians as much by the purity of her pronunciation, as by her melodious voice, and expressive and natural manner of acting. This first *début* having decided the superiority of her talents, she received proposals on all sides for theatrical engagements, at a high salary; she had, however, the delicacy to refuse them all, being still in the service of the court at Dresden, where her salary had been considerably raised. On her return to Dresden from Italy, she repeated her character in the *Olimpiade* with prodigious success. Hasse, who was just then engaged in the composition of his *Demofoonte*, (having also returned to Dresden on receiving the appointment of chapel-master) now offered to compose expressly for Mingotti the adagio "*Se tutti i mali miei*" with only a pizzicato violin accompaniment. This, it was said, he did, that any faults she committed in singing it might be more clearly heard. Although she was much pleased with this air on first trying it, she soon perceived the snare that was laid for her; which only redoubled her zeal and caution, so that she sang it the first night of performance in so exquisite and correct a manner, as to force all her antagonists, and even Faustina herself, to silence. In 1751, she again quitted Dresden for Spain, and sang there with Gizziello, under the direction of the celebrated Farinelli. The latter was so strict with her during her engagement, that he not only would not permit her singing any where but at the court theatre, but even forbid her practising in a room which looked towards the street. After a residence of two years in Spain, where, amongst many other presents, she received from the queen a very valuable diamond necklace, she proceeded to Paris, and thence to London, where she arrived in 1754. *Ipermnestra*, an opera composed by Hasse and Lampugnani, was the drama in which she made her first appearance before a British audience, with great success; though Dr. Burney says the audience never fully felt her powers of expression, till she some time afterwards introduced, in *Demofoonte*, Hasse's adagio of "*Se tutti i mali miei*," which was in the highest degree pathetic. "Her style of singing," continues Dr. Burney, "was always grand, and such as discovered her to be a perfect mistress of

her art. She was a most judicious and complete actress, extending her intelligence to the poetry and every part of the drama; yet her greatest admirers acknowledged that her voice and manner would have been still more irresistible if she had possessed a little more female grace and softness. The performance in man's parts, however, obviated every objection that her greatest enemy could make to her abilities, either as an actress or singer." In 1758, Mingotti quitted England, and afterwards sang at most of the principal cities of Italy. She did not, however, cease to consider Dresden as her home as long as the king (Augustus) lived. After his death, which took place in 1763, she established herself at Munich, where she enjoyed the general esteem of both the court and town. In 1772, she had still preserved much of the beauty of her voice; and at this time she could converse on music with as much science and judgment as the most eminent of the chapel-masters. Her conversation was animated, and she spoke in such perfection the French, Italian, and German, that it was difficult to distinguish which was her native language. She also knew enough of English and Spanish to support a conversation, nor was she ignorant of Latin. We are not acquainted with the period or place of her decease.

MINGUET, (Pablo) a Spanish musician at Madrid, in the last half of the eighteenth century, published there "*Quadernillo nuevo, que en ocho Laminas finas demuestran y explican el Arte de la Musica, con todos sus rudimentos para saber solfear, modular, transportar, y otras curiosidades mui utiles. Se hallara en su casa, frente la Carcel de corte, encima de la Botica; y en la libreria de Manuel Martin, calle de la Crux. Su precio es* 6 *reales.*" Forkel supposes this work must have been printed about the year 1774.

MINISCALCHI, (Gulielmo) a composer in the beginning of the seventeenth century, published "*Miserere mei Deus, à* 3 *voci,*" and "*Arie,*" Venice, 1627.

MINOJA, (Ambrogio) chapel-master and honorary member of the conservatory at Milan, was born in 1752. He studied music at Naples under Nicolo Sala, and, on returning to his country, succeeded Lampugnani as first pianist at the Theatre Della Scala, at Milan. It was about this time that he composed some operas of instrumental music, amongst which were six quartetti, entitled "*I Divertimenti della Campagna.*" He also brought out two serious operas, the one for the Theatre Della Scala, and the other for the Theatre Argentina, at Rome, in which town he was staying for a short period. On his returning again to Milan, he was nominated chapel-master to the holy brotherhood Della Scala; upon which he devoted his talents almost entirely to church music. Shortly after this time, however, he composed a march and a funeral symphony, in honour of general Hoche, and obtained from general Buonaparte the prize of a gold medal, value one hundred sequins, which he had offered for the best composition on that occasion. He then wrote two masses *des morts*, which are preserved amongst the archives of the government at Milan. At the epoch of the coronation of Napoleon, as king of Italy, Minoja composed a "*Veni Creator*" and a "*Te Deum,*" which were performed in the cathedral at Milan by an orchestra of two hundred and fifty musicians. Finally, on the occasion of the marriage of the viceroy of Italy, (prince Eugene) he composed a cantata for the Theatre Della Scala.

MINORET (Guillaume) was one of the four masters of, or composers to, the chapel of Louis XIV. He composed many motets, which, though greatly admired, have never yet been printed.

MINOZZI, (Marcello) chapel-master to the Duomo at Carpi, published, in the first half of the seventeenth century, "*Salmi, Sinfonie e Litanie à* 3, 4, *e* 5 *voci, con V.,*" Venice, 1638.

MION, music-master to the royal family of France, brought out the following operas at the royal academy of music in Paris,

"*Nitdtis*," 1741; "*L'Annèe galante, à la Cour*," 1747; and "*L'Année galante, à Paris*," 1748.

MIRECKI (pronounced Miretzky) is a member of the conservatory at Paris; he has composed some excellent music, is a distinguished performer on the piano-forte, and every way considered as a rising genius. He is by birth a Pole, and though apparently not more than twenty-six or twenty-seven years old, has produced works that would have done credit to a long and studious life. His edition of the whole of Marcello's celebrated psalms is beautifully arranged, with an appropriate accompaniment for the piano-forte: in this work he received some assistance from Cherubini. In the latter part of 1823, he published an edition of Clari's *duetti e terzetti* with a similar accompaniment. These compositions were originally published in 1730; and are distinguished by grandeur of subject and elegance in their melodic phrases. The original plates, engraved on copper, were deposited in the Teatro San Carlo, at Naples, and destroyed in the conflagration of that edifice. It is to the talent and perseverance of the young and spirited Mirecki, backed by an enterprising publisher, Carli of Paris, that the musical world is indebted for the above invaluable treasure, which would otherwise probably have been buried in oblivion. Mirecki, in his piano-forte playing, exhibits all the tact of genius, and is highly celebrated as an extemporary performer.

MISEROCCA, (Bastiano) chapel-master and organist to the collegiate church of St. Paul at Massa, in the beginning of the seventeenth century, was born in Ravenna. He published at Venice, in the years 1609 and 1611, several masses, vespers, and motets.

MISLIWECZEK, (Joseph) called in Italy Il Boemio, or Venatorini. He was the son of a miller at a village near Prague, where he was born in 1737, with a twin brother, who so strongly resembled him that their parents could scarcely distinguish the two infants. Joseph received a good education at his village school, and probably there received his first lessons in music. After the death of his father, he went to Prague, to obtain further instructions in his favourite art from the celebrated organist Segert; and he then applied himself to the study of counterpoint with so much success, that he shortly afterwards composed six symphonies, that were much applauded, and which he called January, February, March, &c. Encouraged by this first success, he proceeded to Venice, and placed himself under Pescetti. From thence he went to Parma, where he composed his first opera, which pleased so much, that he was invited to Naples. Here the opera of "*Bellerofonte*," which he produced on the king's birthday, rendered him so celebrated, that, within the next ten years, he brought out nine more operas in that city. Amongst these the "*Olimpiade*," 1778, was a great favourite, principally on account of the ariette, "*Se cerca, se dice, &c.*," which was universally considered as a *chef-d'œuvre*. Not long after the representation of "*Bellerofonte*," he revisited Venice, where he was loaded with honours. He met with an equally flattering reception at Pavia, and in 1777, or according to others, 1773, at Munich. In 1780, his fortune began to change. In this year he gave, at Milan, his opera "*Armida*," which was quite unsuccessful; he also failed in an opera at Rome. He died in wretched circumstances, either in 1781, or according to others, 1782.

MITFORD, (John) an English author, published "*Essay on the Harmony of Language, &c.*" London, 1774.

MITSCHA or MICRA, (Franz Adam) secretary to the governor at Gratz, in Steyermark. Nothing is recorded of him in print, yet too much is known not to give him a place here. We have, of his composition, the opera "*Adrast und Isidore*," 1790; "12 *Stark besetzte Sinfonien*;" "11 *Notturni für 7 und mehrere Instrumente*:" "6 *Viollnquartetten*;" "1 *Ter-*

zetto à 2 V. e Vc.;" and several part-songs for eight voices: the greater number are at Traeg's in Vienna, in manuscript.

MITZLER DE KOLOF, (Laur. C.) born at Vettelsheim in 1711, was educated at the gymnasium at Anspach. He learnt the principles of music from infancy, also singing from Erhman, and the violin from Carby. In 1731, he went to the university at Leipsic, where he studied theology and the sciences in general, till, at length, in 1763, he gave public lectures at Leipsic, on mathematics, philosophy, and music. It was the perusal of the writings of Mattheson, and the frequenting of the Leipsic concerts, but principally the conversation of the great Bach, that formed the taste of Mitzler, and made him soon desirous of elevating his favourite art to the dignity of a mathematical science. To this effect he published, in 1736, a dissertation entitled "*Quod Musica Scientia sit.*" In 1738, he established, with the assistance of count Lucchesini, and chapel-master Bümler, a corresponding society for the sciences connected with music; of this society he was named secretary. Its principal object was the improvement of the theory of music. Metzler afterwards went to Poland, as teacher of the mathematics in a nobleman's family, and finally settled at Warsaw, where the king of Poland granted him letters of nobility. He died in 1778. His principal works are as follows. Theoretical: "*Dissertatio quod Musica Scientia sit et pars eruditionis philosophicæ,*" Leipsic, 1734; "*Lusus ingenii de præsenti bello augustiss. atque invictiss. imperatoris Caroli VI. cum fœderatis hostibus, ope tonorum musicorum illustrato,*" Wittenberg, 1753; "*Musikalische Bibliothek, &c.;*" i. e. "Musical Library, or exact Notices and impartial Analyses of Books and Writings on Music," three volumes, Leipsic, 1738 to 1754; "*Die Anfangsgründe der Generalbasses, nach Mathematischer lehrart abgehandelt, &c.*" i. e. "The Elements of Thorough-bass treated according to Mathematical Rules, and explained by means of a Machine invented for the purpose," Leipsic, 1739; "*Musikalischer Staarstecher, &c.*" i. e. "The Oculist in Music, who amicably discovers the faults of reasonable Musicians, and ridicules the follies of soi-disant Composers," 1740; and, lastly, "*J. J. Fux's Gradus ad Parnassum,*" translated from the Latin into German, with notes, Leipsic, 1742. Practical works: these consist of "*Three Collections of Moral Odes, with Harpsichord Accompaniment,*" Leipsic, 1740, &c.; and "*Four Cantatas for the Flute, &c.,*" Leipsic.

MODERNE, (Jacques) a composer to the church of Notre Dame de Confort at Lyons, in the seventeenth century, published several works, of which, however, Gesner, in his *Partition. Univers. lib. 2. tit. 7.* gives only the following, "*Chansons à 4 Parties,*" and "*Motetti, 5 et 6 voc., Lib. 3.*"

MOECKER, a musician, and probably pianist, at St. Petersburg, in the year 1796, added to the works of Gerstenberg and Dittmar, "*Suite des Airs Russes variés pour le Clav.,*" the seventh, ninth, tenth, eleventh, and twelfth numbers.

MOELLER, (Johr. Gottfr.) This musician announced himself at Leipsic, in 1797, with the title of *Studiosus theologiæ et musices*, as composer of a double sonata for the piano-forte, about to be published. Whether this really appeared is not known; but afterwards the following works were published by him: "12 *Var. pour le Clav.,*" 1797; "16 *Var. pour le Clav.,*" 1798; and "4 *Waltzer und 2 Englische,*" 1798. We find his christian name frequently printed J. C. Whether this is an error of the press, or whether the name is to be written J. C. Moeller, we have no certain account. He was, in the year 1800, resident at Leipsic, as professor of the piano. He was a pupil of the famous Kittel, of Erfurt. In the year 1805, appeared his "*Fantasie et Fugue pour le Piano-forte,*" Op. 4, Leipsic.

MOESER, (Carl) violinist in the royal Prussian chapel at Berlin, where he was born about the year 1774, was universally allowed to possess the most distinguished talents. The readiness with which he read *à livre ouvert*, as also the clearness with

which he executed at first sight, were truly astonishing. When only in his sixth year, he attracted notice at Berlin by his performance on the violin. His first teacher was Botticher, who in a short time brought him so forward, that he was able to join in the most difficult violin concertos of Giornowich, Haack, &c. He then became first violinist in the chapel of the margrave of Schwedt. Afterwards, however, on the death of the above nobleman, when his chapel was closed, the king patronised the young artist, supported him, and procured him instruction from concert-master Haack, who then cultivated his talents to their subsequent extraordinary perfection. In 1792, he was still without any musical appointment, and practised the science only as an amateur, holding a situation in the civil department of government. Soon after that time, however, we find him belonging to the royal chapel; and in 1797, he was travelling with the title of *maître de chapelle.*

MOITO, (Giov. Battist.) a composer, flourished about the year 1600. Of his works have been printed, "*Madrigali à 6 voci,*" Antwerp, 1600.

MOLAN, (De) a French composer, by whom several songs have been published, in the seventh volume of "*Recueil de Chansons,*" Hague, 1735.

MOLENDA, (Wenzel) a delightful violinist and composer for his instrument, born at Pisek, in Bohemia, lived at first, for six years, at Böhmisch-Krumau, as musician in the Minorite church there. He then went to Linz, to study philosophy; but soon after proceeded to Vienna. There he continued but a short time, and went to Hungary, where he was in the service of a prince, as violinist. This situation he resigned in order to visit Paris, where, by his ready and pleasing mode of execution, he became greatly admired. At length he left France, and appears, about the year 1788, to have resided at Mentz, where he possessed an elegant house. He wrote many concertos and other music for his instrument, of which, however, it is probable that none has been printed.

MOLINO, (Ludovico) *chef-d'orchestre* at the theatre at Turin, in 1803, published "*Airs variés pour le Guitare avec Acc. de Violon,*" Paris, 1803. He was a pupil of Pugnani, and has composed much other instrumental music; he has also published at Paris several sets of Italian ariettes.

MOLITOR, (Ingenuin) a Franciscan monk and organist to the convent at Botzen, in Tyrol, born at Habach, flourished as a composer in the second half of the seventeenth century. He published "6 *Kanzonen für 2 V., 1 Viole, 1 Viola da Gamba, und B.*" and "19 *Motetti, à 2 Soprani, 2 V., e B.,*" Augsburg, 1668.

MOLITOR (S.) composed "*Siegeslieder für drey Singstimmen ohne Begleitung,*" i. e. "Triumphal Songs for three Voices," Augsburg, 1800. The judgment, however, which is pronounced on them, in the *Leip. Mus. Zeit.* vol ii. p. 795, redounds not much to Molitor's fame.

MOLTNER, (Balthasar) composer and member of the college at Schleusingen, in the beginning of the seventeenth century, published "*Motette für 6 Stimmen, auf de Tod der Fr. Lattermannin zu Eisfield,*" i. e. "Motet for six Voices on the Death of Fr. Lattermannin at Eisfield," Cobourg, 1614.

MOMBELLI, (Domenico.) Chapel-master Reichardt, who, in 1790, undertook a journey to Italy for the express purpose of becoming acquainted with the powers of the different tenor and alto singers, gives the following very flattering description of Mombelli. "He pleased me above all others. He has a very agreeable and clear voice, particularly in the deeper tones, and sings with much feeling and expression. His appearance and action are prepossessing and expressive." In the winter of 1790 to 1791, he sang at the theatre at Leghorn and Padua. He is known as a composer by the following little works: "6 *Ariette Italiane con Acc. di Cemb. o Arpa,*" Vienna, 1791; "8 *Ariette Ital. con Acc. di Cemb.,*" Op. 2, Vienna, 1794; "6 *Duettini per 2 Soprani, con Acc. di Cemb.*" Op. 3, Vienna, 1795.

MOMIGNY (Jerome Joseph de) is of Belgian origin, and was born at Phillippeville in 1776. His father, who had graduated at the university of Louvain, and had studied music at the court of Brussels, taught him the alphabet and the gamut at the same time. His father's fortune being impaired, he was sent to St. Omar's, where he had an uncle by the mother's side, who took the charge of his education. His progress in music was so rapid, that, when only nine years old, he extemporized. At twelve he was the organist of two parishes of St. Omar. Summoned to the royal abbey of St. Colombe, he there acquired a taste for retirement, study, and philosophy. It was in the groves that surrounded this religious asylum, that he first composed, and gave himself up to reading. Unhappily he wanted models. He sought them at Paris. M. de Monteynard, one of the ministers of Louis XVI., being asked by his sister, the abbess of St. Pierre de Lyons, to send her an organist, sent Momigny. In 1793, he became secretary of his section, and was appointed municipal officer at the time when the citizens of Lyons were striving to shake off the yoke of the reign of terror. Outlawed for having been unwilling to betray the confidence of his fellow-citizens, he took refuge in Switzerland, after having wandered, without a home, through the south of France. He returned to Lyons, and afterwards established himself at Paris, in 1800. He had composed at Lyons, twelve sonatas for the piano-forte, at Paris, two quartets for two violins, tenor, and bass, sonatas for the piano, a trio, forming his twenty-second work, forty romances, and two operas, "*Le Baron de Felsheim*," the words by the prince of Schakowskoy, and "*La Nouvelle Laitière*," of which he wrote the words and the music. He also published, for the use of the family of Napoleon, solfeggi, with an accompaniment for the piano-forte, and, in 1802, his first lessons for that instrument appeared. Momigny, independently of his musical abilities, is a very learned man, and has particularly distinguished himself by the publication of a work in three volumes 8vo., entitled "*Cours complet d'Harmonie et de Composition d'après une Théorie nouvelle et générale de la Musique basés sur des Principes incontestables, puisés dans la Nature, &c.*" This book may be considered as containing a new theory of music, though the whole idea of it is not original, being founded partly on the system of Balliere, which was expanded by Jamard, and partly on some of the views of the abbé Feytou, which appear in the article *Chromatique*, in the *Encyclopédie Méthodique*. According to the theory of Momigny, the generator produces the following intervals, G, b, d, g, b, d, f, a, c, e, which the author calls *l'unique type* of the musical system, and compares the seven musical notes, a, b, c, d, e, f, g, proceeding from the generating string, to the phenomena of the decomposition of light, discovered by Newton by means of a prism. Momigny has distinguished himself also by a most remarkably well-arranged edition of Durante's six duets, the subjects of which were taken from Scarlatti's cantatas. These duets are sung at all the *conservatori* on the continent, and are renowned for the beauty of their melodies and harmonic treatment. Momigny, invited by the conductors of the *Encyclopédie Méthodique*, has a further title to respect, by having ably completed the musical part of that work, which was left unfinished by the horrors of the revolution, and the consequent unfortunate sacrifice of some of its most able original authors.

MONDODONO or MONDONDONO, (Gerolamo da) a priest and composer in Italy, flourished about the year 1660, and published, among other works, "*Missa, Salmi, e Falsi Bordoni à 5 voci*," 1653, and "*Salmi*," Venice, 1663.

MONDONVILLE, (Jean Joseph C. de) born at Narbonne in 1715. After visiting the Netherlands, where several motets of his composition were much admired, he went to Paris in 1737, and procured three of his motets to be sung at the *concert spirituel*, when it was considered that they were nearly unrivalled. He was then

appointed chamber-musician to the king, and soon afterwards published some music for the harpsichord and violin, and some concertos for the organ. He next produced an unsuccessful opera; but, in 1749, gave another opera, "*Le Carnaval du Parnasse*," which had thirty-five representations. In 1753, he finished the poem, and put music to the abbé de la Marre's incomplete opera of "*Titon et Aurore*;" this was highly successful. In the following year appeared his "*Alcimadure*," of which he wrote both the poetry and music. His last dramatic works were, "*Les Fêtes de Paphos*," in 1758, and an act of "*Psyche*," in 1762. On the death of Royer, in 1755, Mondonville obtained the direction of the *concert spirituel*. It was during the seven years that he held this situation, that, on the model of the oratorios of Italy, he brought out "*Les Israelites à la Montagne d'Oreb*," "*Les Titans*," and "*Les Fureurs de Saul*." The last hours of his life were occupied in translating the *Themistocles* of Metastasio, which he wished to set to music. He died in 1772.

MONDONVILLE, (le jeune) son of the preceding, and a good violinist and performer on the hautboy, was born at Paris about the year 1740. He published some sonatas and other music for the violin. He died about the year 1807.

MONDRIK, a musician, and probably a flutist, at Paris, published there, about the year 1792, "*Air varié pour la Fl.*"

MONETA, (GIUSEPPE) a musical amateur at Florence. He competed with the dramatic composers of his time, by several pieces which were performed at the principal theatres in Italy. The following of them may be mentioned: "*Il Capitano Tenaglia*," opera buffa, 1784; "*La Muta per Amore*," opera buffa, 1785; "*Amor vuol Gioventu*," interm. 1786; "*L'Equivoco del Nastro*," 1786; "*Li due Tutori*," opera buffa, 1791.

MONFERRATO. See MONTFERRATO.

MONGEZ, a French scavant at Paris, presented to the national institute, in the year 1800, "*Mémoire sur les Harangues rapportées par les Historiens, et sur les Moyens qu'on croit avoir été employés par les Anciens pour augmenter les Effets de la Voix dans les Théâtres.*"

MONHERON, a musical amateur at Paris, published in 1780, at Versailles, "*Recueil de douze nouveaux Airs, avec Acc. de Violon et de Guitare.*"

MONIGLIA or MONEGLIA, (GIOV. ANDREA) a composer of Florence, known by the two following works: on the first the name is printed Moneglia, and on the second Moniglia. He flourished in the second half of the seventeenth century, and appears to have resided in Germany, where both works were published. "*Il Teseo*," drama, Dresden, 1667, and "*Drama Musicale Giocasta*," Dusseldorf, 1696.

MONN, (MATTH. GIOV.) a very industrious and fertile vocal and instrumental composer, probably resident at Vienna about the year 1795. Gerber cannot impart to the reader any further information of this musician, than what is to be found in Traeg's Catalogue, Vienna, 1799, and this consists only in a dry mercantile list of his works, all in manuscript. To increase the obscurity, there is another G. T. H. Monn introduced, whose name stands in the Catalogue at the head of six sonatas. Whether several of the following works, which are without christian names, belong to the last-mentioned Monn, Gerber cannot decide. Most of the following, however, are signed by Matthias. "*Eine Anweisung zum Generalbass*," in manuscript. Sacred music: 1. "*Oratorium Heilsame Unterredungen*," 2. "*Oratorium.*" 3. "5 *Bitten.*" 4. "*Requiem à 4 voci, 2 V., con Org.*" 5. "*Missa Grat. à 4 voci e 4 Str.*" 6. "*Missa à 4 voci, con 12 Strom.*," "*Chorus ex hortulanis, &c.*" Violin music: 1. "6 *Sinfon. für volle Orchester.*" 2. "2 *Concerte, eins für V. und eins fürs Vc.*" 3. "18 *Sinfonien für 2 V., A., und B.*" 4. "15 *Divertimentos à 2 V., A., e B.*" 5. "4 *Trios à 2 Viole e B.*" 6. "3 *Partit. à Fl., V., e B.*" 7. "2 *Trios à Fl., Viola, e B.*" 8. "*Sonata à V. solo con B.*" 9. "12 *Minueti à 7 und 10 Stimmen.*" 10. "*Musica.*

Turchese à 10." Harpsichord music: 1. "12 *Concerti per il Cemb. con Acc.*" 2. "30 *Divertimenti per il Cemb. solo.*" 3. "6 *Son. p. il Cemb. solo.*" Theatrical music: "*Diana e Amore,*" opera.

MONRO, (GEORGE) an English organist. He played the harpsichord at Goodman's-fields' theatre, from the time when it was opened, in 1729, till his death, which happened a year or two afterwards. Monro had a happy talent in composing song tunes, of which many were greatly admired. Several of them are printed in the *Musical Miscellany*, an elegant collection of songs, with the music, in six volumes, printed and published by Watts in the year 1731.

MONRO, (HENRY) professor of music, resides at Newcastle upon Tyne. His father was a musician in Lincoln, who, discovering the great delight his son took in music, at a very early age, placed him in the cathedral church of that city as a chorister. After the breaking of his voice Monro left the choir, and became a pupil of the late John James Ashley, of Belgrave-place, Pimlico, by whom he was taught the principles of music, and the practice of the piano-forte and organ; he also, during his residence in London, received lessons from other celebrated masters, namely, Dussek, Dittenhofer, and D. Corri. In the year 1796, he left London to commence his musical career at Newcastle upon Tyne, and was appointed organist of St. Andrew's church there, in the same year; since which period he has continued to reside in that town, and is considered by competent judges as a very able musician and brilliant pianist. His works are not numerous; amongst them are, "*A Sonata for the Piano-forte and Violin,*" dedicated to Miss Bell, Op. 2; "*An Air and Rondo,*" dedicated to Miss Jones; also other rondos and songs. Monro is uncle to Mrs. Bedford, late Miss Greene, who received instruction from him on the piano-forte, pedal harp, and singing, before she was articled to Bishop the composer, to qualify her as a public singer.

MONSIGNY, (PIERRE ALEXANDRE) who has been called the French Sacchini, was born in 1729, in the province of Artois. He went, when very young, to Paris, where his parents, destining him for finance business, got him a situation, at the age of nineteen, in the chamber of accounts of the clergy of France. Like La Fontaine, who, on hearing an ode of Malherbe, felt his genius for poetry aroused within him, so Monsigny, at a representation of the *Servant-Mistress* of Pergolési, felt his talent for music first beginning to disclose itself; for soon after this time he began seriously to study composition under Giannotti, when, after five months' lessons, his master told him that he could be of no further use. What was the astonishment of Giannotti, when, upon this, young Monsigny showed him the opera of "*Les Aveux Indiscrets,*" which he had composed without saying any thing to his master. The professor then begged him to leave this work for his examination; and after looking through it with care, and finding even the errors in composition to bespeak genius, begged of the author to give him the opera, adding, that it would one day prove the foundation of his fortune and reputation. Monsigny would not consent to this, and three years afterwards (in 1759) he brought out "*Les Aveux Indiscrets,*" in one act, at the Théâtre de la Foire. It was successful. Accordingly, in 1760, he produced at the same theatre, "*Le Maître en droit,*" and "*Le Cadi dupé.*" Sedaine being present at the representation of the latter opera, was so astonished at the effect of the duo between the *Cadi* and the *Dyer*, that he exclaimed, "Voilà mon homme!" and the same evening introduced himself to Monsigny. The pleasing opera "*On ne s'avise jamais de tout,*" given by Monsigny in 1761, completed a musical revolution at the Théâtre de la Foire, which, from that time, took the name of Comédie Italienne. He next wrote, in conjunction with Sedaine, the following works, all of which were brilliantly successful: "*Le Roi et le Fermier,*" in three acts, 1762; "*Rose et Colas,*" in one act, 1764; "*Aline, Reine*

de Golconde," in three acts, 1766; "*L'Isle sonnante,*" in three acts, 1768; "*Le Déserteur,*" in three acts, 1769; "*Le Faucon,*" in one act, 1772; "*Félix, ou l'Enfant trouvé,*" in three acts, 1777; he also gave with Favard, in 1775, "*La belle Arsène,*" in four acts. Monsigny was director of the conservatory, and pensioned as composer of the Feydeau, in the year 1802. We know not the exact period of his decease.

MONTANARI, (ANTONIO) a celebrated violinist and pupil of Corelli at Rome, flourished, according to Sir J. Hawkins, at Rome, in 1700. Dr. Burney says of Montanari, that he died brokenhearted, when Bini, in 1730, came to Rome, and there excelled, on the violin, all living musicians, among whom Montanari was previously considered the first violinist. It cannot be ascertained, however, whether this anecdote relates to Antonio or to Francisco Montanari, or whether he is improperly called Antonio by Hawkins, or lastly, whether there lived only one violinist of the name of Francisco Montanari; the latter, however, is the most probable, because his works and his portrait are in existence.

MONTANOS or MONTANNES, (FRANCISCO) Portionarius in a church at Valladolid, in Spain, in 1600, published "*Arte de Musica theorica y practica,*" 1592, "*Arte de Canto Llano,*" Salamanca, 1610.

MONTARIN, a fertile composer of French popular songs, probably resided at Paris about the year 1710. Of his numerous compositions, some airs in Lully's style are inserted in the *Recueil d'Airs sérieux et à boire pour l'année* 1710.

MONTE, (PHILIP DE) a native of Mons, in Hainault, born in the year 1521, was master of the chapel to the emperor Maximilian II.; he was also a canon and treasurer of the cathedral church of Cambray. Besides several masses, this writer composed four books of madrigals.

MONTECLAIR (MICHAEL) was born in the year 1666, at Andelot, a town of Bassigny, about ten miles from Chaumont. He was originally a teacher of music in Paris, but was afterwards taken into the royal academy. Monteclair is said to have been the first person who introduced the violone or double bass into the orchestra of the opera. He died near St. Denis, in the year 1737.

There are extant of his works, "*Méthode pour apprendre la Musique,*" "*Principes pour le Violon,*" "*Trios de Violons,*" cantatas, motets, and one *messe de requiem.* He composed the music to an entertainment, entitled "*Des Fêtes de l'Eté,*" and to the celebrated opera of "*Jepthe,*" written by Pellegrini, and represented at Paris in the year 1732.

MONTELLA, (DOMENICO) a learned musician, flourished at Naples about the year 1500.

MONTELLI, a musician at Paris, of whose works have been printed and reprinted, "*Trois Trios pour le Fl., Clar., et A., Liv.* 1." Paris, 1796.

MONTEMAYOR, (GREGORIUS) a celebrated musician, in the chapel of king Philip II. of Spain, at Madrid, died in 1560, and left several works. He was born at Montemor, not far from Coimbra, in Portugal, and died in the flower of his youth.

MONTESARDO, (GIROLAMO) a composer in the first half of the seventeenth century, published, about 1653, "*Messa, Salmi, e Litanie à 4 voci.*"

MONTEVERDE, (CLAUDIO) of Cremona, chapel-master of the church of St. Mark at Venice, was a celebrated composer of motets and madrigals, who flourished about the beginning of the seventeenth century. He was also well known for his skill in recitative, a style of which, indeed, he may be said to have been one of the inventors; at least there are no examples of recitative extant more ancient than those in his opera of "*Orfeo.*"

There are several of his madrigals inserted in the collections published by Pietro Phalesio and others, about the year 1600.

He was the first who used double discords, such as $\frac{2}{4}$, $\frac{9}{7}$, and $\frac{7}{9}$, as well as the flat fifth and the seventh unprepared.

In his secular productions, by quitting ecclesiastical modulation, he determined the key of each movement, smoothed and phrased the melody, and made all his parts sing in a more natural and flowing manner than had been done by any of his predecessors. In his fifth and last book of madrigals, almost every species of discord and modulation is hazarded, for the use of which the boldest composers of modern times have been often thought licentious.

MONTFERRATO, (NATAL) sub-chapelmaster at St. Mark's church in Venice, flourished in 1660. We can mention the following of his works: "*Salmi concertati à 5, 6, e 8 voci, con V.*" 1650; "*Motetti,*" Venice, 1655; "*Motetti concertati,*" Venice, 1660; "*Motetti à voce sola,*" Venice, 1666; "*Motetti à voce sola,*" Venice, 1673. Burney observes, that he was the first who used the *da capo*, which, about 1680, became common.

MONTGERAULT, (MADAME) a female musical amateur at Paris, published there, previously to the year 1796, "*Trois Sonates pour le Clav. seul.*" This lady is said to have been possessed of extensive musical knowledge. She was appointed assistant professor at the conservatory in Paris.

MONTHAU, (SYLVAIN DE) *chef d'orchestre* at Strasburg in 1803, published and dedicated to his father, "*Trois Sonates pour le Piano-forte,*" Paris.

MONTI, (GAETANO) a composer, born at Naples, was reckoned among the dramatic composers of Italy, between the years 1783 and 1791. Some of his works are "*Lo Studente,*" opera buffa, Naples, 1784; "*Le Donne vendicate,*" opera buffa, Palermo, 1784; "*La Contadina accorta,*" opera buffa, Dresden, 1782.

MONTICELLI, (ANGELO MARIA) of Milan, born about the year 1715, sang in Naples, in 1746, with Mingotti; he afterwards came to London. Monticelli died at Dresden, about the year 1764.

MONTIGNY, (PIERRE DE) private musician to the duke of Orleans at Paris, in 1669, was born at Havre. He was mentioned among the composers of the age, in the *Merc. Galant.* of 1678 and 1679.

MONTILLOT, (MARLET DE) a musician at Paris, published there, about the year 1786, some symphonies for a full orchestra.

MONTREVIL, a French composer, lived in 1703. Laborde has made us acquainted with a chanson of his production.

MONTVALLON (DE) published at Paris, in 1742, a work entitled "*Nouveau Système de Musique sur les intervalles des tons et sur les proportions des accords, où l'on examine les systèmes proposés par divers auteurs.*"

MONZA, (ALBERTO) a celebrated singer, about the year 1700.

MONZA, (CARLO) chevalier and chapelmaster at the theatre of La Scala at Milan, was a native of that town, and occupied the above situation about the year 1766. He was then in high repute, as one of the best composers for the church and the opera. He produced in the above year his opera of "*Temistocle.*" Dr. Burney heard one of Monza's masses in the church of Santa Maria, and found it a fine composition and full of genius. He wrote some other operas, and also some music for the harpsichord.

MONZANI. This eminent performer on the flute was born in Italy, but has resided many years in this country. He was formerly first flute at the King's theatre, and performed at most of the principal concerts and music meetings. At present he is occasionally heard as a concerto player: he is now, also, largely engaged in the music trade and in the manufacturing of flutes. The following list comprises some of Monzani's principal works for the flute. Flute music: "*Instruction Book, containing the Rudiments of Music, the Art of Fingering, Lipping, and Slurring the Notes, thirty-six progressive Lessons, Scale of the Harmonics, Preludes, Cadenzas, Rules for Modulation, &c.*" "*Seven Studios, with References to the various Ways of Fingering the Notes, &c. forming the Second Part of his Instructions.*" "*Selection of ninety-six Scotch Airs, with additional Movements to each.*" "*Pasticcio, containing Preludes, Airs, Spanish Dances,*

Boleros, Waltzes." "*Twelve Preludes and Airs.*" "*Twenty-four Preludes, with Airs, &c.*" "*Ditto single.*" "*Polacca and Cossack Air.*" "*Muller's Waltz, with Variations.*" "*Andante, Scotch Air, and Polacca;*" "*Three Divertimentos,*" "12 *Notturni.*" "*Two Duets.*" "*Three Duets.*" "*Three Ducts.*" "*Three Duets,*" and "*Three Serenades.*"

MOORE, (THOMAS, Esq.) This celebrated poet and musical amateur is a native of Ireland. After having been under the tuition of Mr. Whyte, a man of taste and talent, he completed his education at Trinity college, Dublin. His classical studies being finished, he came to London, entered himself of the Temple, with a view to make the law his profession, and was called to the bar. In those moments when he was not occupied with the dry technicalities, the trifling quibbles, and the endless prosing of legal writers, he amused himself with translating the Odes of Anacreon; these he published, with copious notes, in 1800. This version, one of the most elegant that has ever appeared in our language, met with so favourable a reception from all who possessed a classical and poetical taste, that he seems to have been induced to abandon the law, and devote himself to literature. In 1801, he gave to the press a volume of poems, under the assumed name of Thomas Little, which have gone through thirteen or fourteen editions. In 1803, he published "*A candid Appeal to public Confidence, or Considerations on the actual and imaginary Dangers of the present Crisis.*" About this time he went to the Bermuda islands, of which, through the interest of Lord Moira, he was appointed registrar; and he also visited the United States. Of the American character, he formed a very unfavourable opinion, and that opinion he did not hesitate to express freely, in a volume which came out upon his return home, in 1806. This volume bore the title of "*Epistles, Odes, and other Poems.*" In 1808, he sent to the press, "*Corruption and Intolerance,*" two poems, with notes, addressed to an Englishman by an Irishman; and in 1809, "*The Sceptic,*" a philosophical satire. These works, of which the first is pungently satirical, are little known; but they are worthy of their author. They were succeeded, in 1810, by "*A Letter to the Roman Catholics of Dublin.*" His next production, "*Intercepted Letters, or the Two-penny-post-bag,*" by Thomas Brown the younger, 1812, was eagerly perused, and fourteen editions of it were printed. It lashes severely one elevated personage, and several of the most eminent Tory party. In sparkling wit, keen sarcasm, and humorous pleasantry, it is rivalled only by another volume, entitled "*The Fudge Family in Paris,*" which issued from the press in 1818, and the hero of which is a poet, who has apostatized from the principles of liberty, and become the virulent supporter of court measures. In 1813, the fame of Mr. Moore was increased by the appearance of his exquisite songs to sir John Stevenson's collection of Irish melodies. Some of these songs are among the finest specimens of poetry in our language, and the morality of the whole of them is unexceptionable. They have since been collected into one volume. In 1816, he published a series of sacred songs, duets, and trios, the music to which was composed and selected by himself and sir John Stevenson. This series forms, in every respect, a suitable companion to the Irish melodies. In the following year, 1817, came forth his great work, on which he was known to have been long engaged, and which the reading world had awaited with eager expectation. On this occasion, all the hopes which had been excited were fully realized. By the publication of "*Lalla Rookh,*" he placed beyond the possibility of dispute his claim to be ranked among the first of British living poets. "Thoughts that breathe and words that burn," would not be an unapplicable motto for this oriental romance, which unites the purest and softest tenderness, with the loftiest dignity, and glows in every page with all the fervour of poetry. For this

poem he is said to have received the sum of three thousand guineas: since this Mr. Moore has published his poem of "*The Loves of the Angels*," and also a small spirited work entitled "*Memoirs of Captain Rock*." We have also omitted to mention that he completed, several years since, Murphy's unfinished translation of Sallust, also edited an edition of the works of the late Brinsley Sheridan, and published a biography of him. The following list contains the principal poetry for music and vocal compositions of Mr. Moore. Poetry for music. In the Irish melodies (eight parts) are the following songs. In Part I. "*Carolan's Concerto*," "*The Pleasant Rocks*," "*Planxty Drury*," "*The Beardless Boy*," "*Go where glory waits thee*," "*Remember the glories of Brien the Brave*," "*Erin, the tear and the smile in thine eyes*." "*Oh, breathe not his name*," "*When he who adores thee*;" "*The heart that once thro' Tara's halls*." "*Fly not yet*," "*Oh, think not my spirits are always as light*," "*Tho' the last glimpse of Erin*," "*Rich and rare were the gems she wore*," "*As a beam o'er the face of the waters may glow*," and "*The Meeting of the Waters*." In Part II. "*St. Sesanus and the Lady*," "*How dear to me the hour*," "*Take back the virgin rage*," "*The Legacy*," (When in death I shall calm recline) "*The Dirge*," (How oft has the Benskee cried) "*We may roam through this world*," "*Eveleen's Bower*," (Oh, weep for the hour) "*Let Erin remember the days of old*," "*Silent, oh Morle, be the roar of thy waters*," "*Come send round the wine*," "*Sublime was the warning*," "*Believe me, if all those endearing young charms*." In Part III. "*Cean dubh delish*," "*The snowy-breasted pearl*," "*Planxty Johnstone*," "*Captain Megan*," "*Erin, oh Erin*," (Like the bright lamp) "*Drink to her*," "*Oh, blame not the bard*," "*While gazing on the moon's light*," "*When daylight was yet sleeping under the billow*," "*Before the battle*," (By the hope within us springing) "*After the battle*," "*Oh, tis sweet to think*," "*The Irish Peasant to his Mistress*," "*When 'thro' life unblest we rove*," "*It is not the tear at this moment shed*," and "*'Tis believed that this harp*." In Part IV. "*Love's young dream*," (Oh, the days are gone) "*The Prince's Day*," (Tho' dark are our sorrows) "*Weep on, weep on*," "*Lesbia hath a weeping eye*," "*I saw thy form in youthful prime*," "*By that lake whose gloomy shore*," "*She is far from the land*," "*Nay, tell me not*," "*Avenging and bright*," "*What the bee is to the floweret*," "*Love and the Novice*," (Here we dwell in holiest bowers) "*This life is all checquer'd*." In Part V. "*Thro' Erin's isle*," "*At the mid hour of night*," "*One bumper at parting*," "*'Tis the last rose of summer*," "*The young May-moon*," "*The Minstrel Boy*," "*The valley lay smiling before me*," "*Oh, had we some bright little isle*," "*Farewell, but whenever you welcome the hour*;" "*Oh, doubt me not*," "*You remember Ellen*," "*I'd mourn the hopes that leave me*." In Part VI. "*Come o'er the sea*," "*Has sorrow thy young days shaded*," "*No, not more welcome*," "*When first I met thee*," "*While history's muse*," "*The time I've lost in wooing*," "*Oh, where's the slave*," "*Come rest in this bosom*," "*'Tis gone, and for ever*," "*I saw from the beach*," "*Fill the bumper fair*," and "*Dear harp of my country*." In Part VII. "*My gentle harp, once more I waken*," "*As slow our ship her fancy track*," "*In the morning of life, when its cares are unknown*," "*When cold in the earth lies the friend thou hast loved*," "*Remember thee! yes, while there's life in this heart*," "*Wreath the bowl*," "*Whene'er I see those smiling eyes*," "*If thou'lt be mine, the treasures of air*." "*To ladies' eyes a round boy*," "*Forget not the field where they perish'd*," "*They may rail at this life*," and "*Oh, for the swords of former time*." In Part VIII. "*Ne'er ask the hour*," "*Sail on, sail on*," "*The Parallel*," "*Drink of this cup*," "*The Fortune-teller*," "*Oh, ye dead*," "*O'Donohue's Mistress*," "*The Echo*," "*Oh, banquet not*," "*Thee, thee,*

only thee," "*Shall the harp, then, be silent,*" and "*Oh, the sight entrancing.*" In "*Popular National Airs, with Symphonies and Accompaniments by Henry R. Bishop and Sir John Stevenson, Mus. Doc.*" are the following songs. In Part I. "*A Temple to Friendship,*" "*All that's bright must fade,*" "*Dost thou remember,*" "*Fare thee well, thou lovely one,*" "*Flow on thou shining river,*" "*Oh, come to me when daylight sets,*" "*Oft in the stilly night,*" "*Reason, folly, and beauty,*" "*Should those fond hopes,*" "*So warmly we met,*" "*Those evening bells,*" "*Hark, the vesper hymn is stealing.*" In Part II. "*Come, chase that starting tear away,*" "*Common sense and genius,*" "*Gaily sounds the castanet,*" "*Hear me but once,*" "*Joys of youth, how fleeting,*" "*Love and Hope,*" "*Love is a hunter-boy,*" "*My harp has one unchanging theme,*" "*Oh, no, not e'en when first we lov'd,*" "*Peace be around thee,*" "*Then fare thee well,*" and "*There comes a time.*" In Part III. "*Bright be thy dreams,*" "*The Crystal Hunters,*" "*Go then, 'tis vain,*" "*Oh, days of youth,*" "*Peace to the slumberers,*" "*Row gently here,*" "*Say what shall be our sport today,*" "*See the dawn from Heaven,*" "*When first that smile,*" "*When love for a child,*" "*When thou shalt wander,*" and "*Who'll buy my love-knots.*" In Part IV. "*Farewell, Theresa,*" "*Go now and dream,*" "*Here sleeps the bard,*" "*How oft when watching stars,*" "*Ne'er talk of wisdom's gloomy school,*" "*Nets and cages,*" "*Take hence the bowl,*" "*Though 'tis all but a dream,*" "*'Tis when the cup is smiling,*" "*When the first summer bee,*" "*When through the Piazetta,*" and "*Where shall we bury our shame.*" In "*A Series of Sacred Songs, Duets, and Trios, the Music composed and selected by Sir John Stevenson and Mr. Moore,*" are the following words by Mr. Moore: "*Thou art, oh God,*" "*This world is all a fleeting show,*" "*Fall'n is thy throne,*" "*Who is the maid,*" "*The bird let loose,*" "*Oh thou, who dry'st the mourner's tears,*" "*Weep not for those,*" "*The turf shall be my fragrant shrine,*" "*Sound the loud timbrel,*" "*Go, let me weep,*" "*Come not, oh Lord,*" "*Were not the sinful Mary's tears,*" "*As down in the sunless retreats,*" "*But who shall see,*" "*Almighty God,*" (Chorus of priests) "*Oh fair! Oh purest,*" (St. Augustine to his sister.) Vocal music. Songs: "*Black and blue eyes,*" "*Can I again that form caress,*" "*Cease, oh cease to tempt,*" "*Day of Love,*" "*Dear aunt,*" "*Did not,*" "*Fanny, dearest,*" "*Farewell, Bessy,*" "*Fly from the world, O Bessy,*" "*Frend of my soul,*" "*From life without freedom,*" "*Good night,*" "*Here's the bower,*" "*How happy once,*" "*Light sounds the harp,*" "*The Lottery,*" "*Love's like a summer cloud,*" "*Love thee, dearest, love thee,*" "*My heart and lute,*" (Moore and Bishop) "*Oh, liberty,*" "*Oh, remember the time,*" "*Oh, see those cherries,*" "*Oh, soon return,*" "*Oh, why should the girl of my soul,*" "*Oh, woman,*" "*Oh, yes, so well, so tenderly,*" "*Oh, yes, when the bloom,*" "*One dear smile,*" "*Orator Puff,*" "*Rabbinical Origin of Woman,*" "*Sale of Loves,*" "*Send the bowl round merrily,*" "*Spirit of joy,*" "*Sweet seducer,*" "*Thou hast sent me a flowery band,*" "*Trumpet of Glory,*" "*Tyrolese Song,*" "*When Leila touched the lute,*" "*When midst the gay,*" "*When time who steals,*" "*Wilt thou say farewell, love,*" "*Wreath you wore,*" and "*Young Jessica.*" Duets: "*Here is the lip,*" "*Joys that past away,*" "*Life-boat,*" "*Love and the Sundial,*" "*Nights of Music,*" "*Our first young love,*" "*Song of War,*" "*Wake thee, my dear,*" and "*Young Rose.*" Glees: "*Canadian Boat Song,*" "*Finland Love Song,*" "*Holy be the pilgrim's sleep,*" "*Now let the warrior wave his sword,*" "*Oh, lady fair,*" "*Sigh not thus, oh simple boy,*" "*Song that lightens the languid way,*" and "*This is love.*"

MOOREHEAD (JOHN) was well known as the composer of several English operas, which have attained great popularity. He was an Irishman by birth, and received his first instructions in music in that country. For several years of the early part of his

life he was employed as a performer in the orchestras of different provincial theatres, where, as far as so confined a sphere would admit of, he obtained considerable celebrity. In 1798, a situation in the orchestra of Covent-garden theatre having been offered to him, he was induced to accept it, in the hope that he might thus have an opportunity of advancing himself into the higher departments of his profession. This opportunity was, not long afterwards, afforded to him, by an engagement with the managers to compose the music to the pantomime of "*The Volcano, or the Rival Harlequins,*" and to the entertainment of "*The Naval Pillar.*" These were so well received by the public, that, in 1801, he was employed, conjointly with Davy, in the ballet pantomime of "*Perouse,*" which had an almost unprecedented degree of success. In 1802, he composed the overture and other music in the pantomime of "*Harlequin's Habeas,*" and was likewise engaged in the opera of "*The Cabinet,*" with Messrs. Reeve, Davy, Corri, and Braham. Moorehead died in the year 1804.

MORALES, (Christopher) the earliest Spanish musician of any eminence whose name we have been able to meet with, was a native of Seville. He held the situation of a singer in the pontifical chapel, under Paul III., about the year 1544, and was the author of two collections of masses, the one for five, and the other for four voices, and also of a well-known Magnificat. Mention has also been made of a fine motet by him, "*Lamentabatur Jacob,*" which for many years continued to be sung in the pope's chapel on the fourth Sunday in Lent. Morales likewise composed the "*Lamentations of Jeremiah,*" for four, five, and six voices. These works have been printed; and a "*Gloria Patri,*" composed by him, is preserved in Kircher's *Musurgia.* As a specimen of his compositions, one of the madrigals, "*Ditti mi o si,*" taken from his fourth book, published at Venice in 1541, is inserted in Smith's *Musica Antiqua.*

The style of Morales, though learned for the time in which he wrote, is somewhat dry, and the harmony, by his frequent use of unaccompanied fourths and ninths, is uncouth and insipid.

MORAND, (Pierre.) Under this name was published, at Paris, "*Justification de la Musique Françoise, &c.*" 1754.

MORANDI, (Pietro) an Italian composer, belonged, in 1783, to the orchestra of the theatre of Sinigaglia. He was born in that town, and was still living in 1791. He composed "*Gli Usurpatori delusi,*" opera buffa, 1791.

MORANT. Under this name was published at Paris, in 1798, a work entitled "*Sonate pour le Clavécin composée par le célèbre Morant, Œuvre posthume et cinquième.*"

MORARI, (Antoine) a contrapuntist of the sixteenth century. Amongst the motets published by Lechner in 1575, are many by Morari.

MORATO, (Joa. Vaz Barradas Muito Pame) a celebrated Portuguese professor and composer, born in Portugal in 1689, left at his decease the following works, partly in manuscript, partly printed: "*Preceitos Ecclesiasticos do Canto Firmo, para beneficio e uzo commun de todos,*" Lisbon, 1733; "*Domingas da Mndre de Deos, e exercicio quotidiano revelado pela mesma Senhora,*" Lisbon, 1733; "*Flores Musicaes colhidas no jardim da milhor licaô de varios authores. Arte practica de Canto ed Orgao. Indice de Cantoria para principiantes com hum breve resumo das regras mais principaes do Canto Chaô, e regimen do Coro eo uzo Romana para os Subchantres e Organistas,*" Lisbon, 1735; "*Flores Musicaes colhidas no jardim da milhor licaô de varios authores. Arte practica de Canto de Orgaô. Indice de ceremonia para principiantes com hum breve resumo dás regras mais principaes de accompanhar com instrumentos as vozes, e o conhecimento dos tons assim naturaes, como accidentaes,*" Lisbon, 1738; "*Breve resumo de Canto Chaô com as regras mais principaes, e a forma, que deve guardar o Director do Coro para o sustantar firme na corda chamada Coral, e o organista quando o a companha,*"

Lisbon, 1738; and "*Breve resumo do Canto Chaõ dedicada à Magestade de D. Joaõ V.*" 1729.

MORAWETZ, (Giovan.) a musician, resident, about the year 1799, at Vienna. Of his works the following were in Traeg's Catalogue, Vienna, 1799: "3 *Sinfonie à* 11 *e* 12 *Stromenti*," "*Concertino à* 9 *Strom.*" "8 *Notturni, à Fl. d'Amore, Fl. trav.,* 2 *Viole,* 2 *Corni, e V.*", "*Sestetto, à* 2 *V., Ob., Fl., A., e Vc.*" "*Harmonie-Partien à* 8." He was in 1809 at Pest, in Hungary, as *chef-d'orchestre* of the theatre there.

MOREAU, (Jean Baptiste) a musician, who resided at Angers, was led by the consciousness of his musical talents to try his fortune at Paris. Having succeeded in a bold attempt to get unperceived into the closet of Madame the dauphiness Victoire de Raviere, who was fond of music, he had the assurance to pull her by the sleeve, and ask permission to sing a little air of his own composing. The dauphiness, laughing at the singularity of the incident, allowed him to do so. He sang without being disconcerted, and the princess was pleased. The story came to the ears of the king, and he desired to see him. Moreau was introduced to his majesty in the apartment of Madame Maintenon, and sung several airs; with which the king was so much delighted, that he ordered him to compose a musical entertainment, which was performed at Marli two months afterwards, and applauded by the whole court. He was also engaged to compose the interludes for the tragedies of "*Esther*," "*Athalie*," "*Jonathas*," and several other pieces for the house of St. Cyr.

His chief excellence consisted in giving the full force of expression to all kinds of words, and also to subjects. The poet Lainez, with whom he was intimate, furnished him with several songs and little cantatas which he set to music, but none of them have been published.

MOREAU, (G.) member of the academy of music. He published at Paris, in 1775, a collection of easy airs for the harp.

MOREAU, (Jean Andre) born at Paris in 1768, is the son of the celebrated surgeon of that name. Having in early age lost his father, and announcing a decided talent for music, his mother determined, by the instigation of her friends, to bring up her son to the musical profession. He was accordingly sent, in 1774, as a chorister of the cathedral at Amiens, where he studied under Dominique Leuder, who was then considered one of the first chapel-masters of France. At eighteen years of age, he obtained the situation of chapel-master of the collegiate church of Bethune, and two years afterwards obtained the same situation at Peronne. He has published much vocal and instrumental music.

MOREL, a French composer in 1720, published "*Les Thuilleries*," a work containing a collection of cantatas, and a "*Te Deum laudamus.*" In the *Recueil d'airs sérieux et à boire pour l'an* 1710, Paris, are also inserted several of his airs.

MOREL, a canon at Montpelier in 1740, published "*Nouvelle Théorie physique de la Voix*," Paris, 1746.

MORELLI, (Giovanni) a distinguished Italian singer at the King's theatre, who made his *début* in this country in the year 1787. He had a very flexible and pleasing bass voice, and was an excellent buffo caricato.

MORELLI, (Giuseppe) an Italian singer at Cassel, was in his eighteenth year court singer at Lisbon, where he witnessed the dreadful earthquake. According to his own assurance, his hair turned at once quite grey in consequence of his fright. In 1806, he was still living in the small Hessian town of Spangenberg, and was then in his seventieth year.

MORET DE LESCER, a French musician, published at Liege, in 1768, a work entitled "*Science de la Musique Vocale.*"

MORFIA, (Cornelio) a composer, born at Palermo, in Sicily, published several of his musical productions in the *Infidi lumi, &c.* Palermo, 1603.

MORGEROTTI (Carlo) published at Augsburg, in 1753, a work entitled "*Amuse-*

ment de Musique Nocturne, composé de six Duos pour Flute."

MORI, (Pietro) chapel-master in the collegiate church of St. Geminiano, in Tuscany, flourished about the middle of the seventeenth century. In Parstorffer's Cat. are found the following of his works: "*Salmi à 5 voci,*" Venice, 1647; "*Misse à 4 e 5 voci,*" Venice, 1651; "*Salmi à 4 voci;*" and "*Compieta e Litania à 4 voci.*"

MORI. This celebrated violinist, who was born in England, is one of the most shining ornaments of the great school of Viotti. His natural intellectual endowments are strong, and at the same time delicate. A lively temperament, keen sense of, and just reliance on, his powers, and last, not least, an ardent love of his art, and an unrelaxing enthusiasm, whetted by a desire to reach and maintain, and indeed to be satisfied only with, the highest rank; all these qualities, backed by industry and perseverance, are the attributes and characteristics of his mind. He brings to the technical part of his profession also great requisites. His attitude has the grace of manly confidence; his bow-arm is bold, free, and commanding; and he produces an eminently firm, full, and impressive tone. His execution is marked alike by abundant force and fire, by extraordinary precision and prodigious facility. Mori is well known to be one of the principal orchestral leaders at present in the metropolis. He has led at the oratorios, the great provincial meetings, and occasionally at the Philharmonic concerts. He has, as yet, published but few of his compositions, though several of his concertos, played in public by himself, are considered to have great merit.

MORIGI, (Angelo) of Rimini, first violin of the theatre at Parma, died there about the year 1790. He was a pupil of Tartini, and master of B. Asioli. He published much music for the violin.

MORLACCHI (Francesco) was born in Perugia in 1784. In his seventh year he began the violin; at twelve, solfaing and the piano-forte, under Caruso. Without any previous study of counterpoint, he composed songs, sonatas, masses, and even a little oratorio; at fifteen he studied thorough-bass; and at eighteen counterpoint, under Zingarelli, at Loretto. At twenty he went through a regular course of all the different species of composition, but particularly of church music, under Padre Mattei, of Bologna; and, at the same time, studied the clarionet, in order to acquire a familiar acquaintance with the different characters of these instruments.

In 1806, after a regular probation, he was admitted a member of the Philharmonic academy, at Bologna. About this period he composed, on various occasions, three hymns, a Pater-noster, a Te Deum, at different theatres. His cantata in praise of music, was given in the Lyceum of Bologna.

In the year 1807, he composed his first intermezzo, "*Il Poeta in Campagna,*" for the Florentine theatre Locommere; afterwards his first opera buffa, "*Il Ritratto,*" for the Philharmonic theatre at Verona. In addition to these, he composed the thirty-third canto of Dante's *Inferno*, various pieces of church music, and a Miserere in sixteen parts.

In 1808, "*Il Corradino*" and "*Oreste,*" for the theatre of Parma; "*Enone e Paride,*" a serious opera, for Leghorn; the greater part of which was composed on board a man of war that lay off the port, in order to escape from the altercations of the singers; and a mass and vespers for the church of St. Cæcilia, in Parma.

In 1809, "*Rinaldo d'Aste,*" an intermezzo, for Parma; "*La Principes per ripiego,*" an opera buffa, for Rome; "*Il Simoncino,*" an intermezzo, for the same city; "*Le Auventure d'una Giornata,*" a drama, for Milan; "*Saffo,*" a lyric scene, composed for the donna Marcolini; and a concerto of considerable length.

In 1810, "*Le Danaide,*" a serious opera, for Rome. This year he composed his first mass for the royal chapel of Saxony, to which he was appointed as composer. In 1811, "*Raoul di Crequi,*" an opera, for the royal theatre at Dresden; in 1812, the

oratorio of "*La Passione*," for the same city; in 1813, "*La Capricciosa pentita*," an opera buffa, for the same; in 1814, "*Il Barbiere di Siviglia*," an opera, for the same; in 1816, "*La Villanella rapita di Pirna*," an opera, for the theatre of Pillnitz; in 1817, "*Isacco*," an oratorio, with rhythmical declamation instead of recitative, for Dresden; afterwards "*Laodicea*," a serious opera, for the theatre of San Carlos at Naples; and "*Gianni di Parigi*," for the Scala at Milan; in 1818, the "*Carmen Seculare*" of Horace, composed on occasion of the jubilee for his majesty the king of Saxony; in 1821, "*La Morte d'Abele*," an oratorio, for the royal chapel of Dresden, also composed with rhythmical declamation; afterwards "*Donna Aurora*," an opera buffa, for the Scala in Milan. In 1822, he composed the serious opera of "*Teobaldo e Isolina*," for the theatre Fenice in Venice.

Besides these numerous compositions, he has also produced, for the royal chapel of Saxony, six masses, thirty-three psalms, twelve antiphonies, ten offertories, and a Miserere in three parts. In addition to these, he is the author of twenty cantatas, which were performed on various occasions, six sonatas for the organ, six ariettes, with piano-forte accompaniments, six songs, and six anacreontics.

MORLEY, (Thomas) a pupil of Bird, bachelor of music, and one of the gentlemen of queen Elizabeth's chapel, acquired more celebrity by his treatise entitled "*A plaine and easie Introduction to Practical Musicke*," than by his performance or compositions, though eminent for both.

As a practical musician, in comparing Morley's productions with those of his predecessors, we cannot acquit him of the charge of plagiarism. His melodies, however, are rather more flowing and polished than those of the old authors, on whose property his memory, perhaps imperceptibly, had fastened; but, besides these, it is evident that he sometimes condescended to use the same materials as his contemporaries, and to interweave the favourite passages of the times into his works, of which the following is a chronological list: "*Canzonets, or little short Songs, for three voices*," 1593; "*Madrigals for four voices*," 1594; "*Ballets, or Fa las, for five voices*," 1595; "*Madrigals for five voices*," 1595; "*Canzonets, or short Airs, for five and six voices*," 1595. Of the following publications he was little more than the editor: "*Madrigals for five voices, collected out of the best Italian Authors*," 1598; "*The Triumphs of Oriana, to five and six voices, composed by divers several Authors. Newly published by Thomas Morley, Bachelor of Musicke, and Gentleman of her Majesty's honourable Chapell*, 1601." These madrigals, in number twenty-four, of which the music of the thirteenth and twenty-fourth was composed by Morley, were written, set, and published in honour of queen Elizabeth, who is figured under the name of Oriana. The composers of the rest were, Daniel Norcome, Michael Este, John Mundy, bachelor of music, Ellis Gibbons, John Benet, John Hilton, bachelor of music, George Marson, bachelor of music, Richard Carlton, John Holmes, Richard Nicholson, Thomas Tomkins, Michael Cavendish, William Cobbold, John Farmer, John Wilby, Thomas Hunt, bachelor of music, Thomas Weilkes, John Milton, father of the poet, George Kirbye, Robert Jones, John Lesley, and Edward Johnson, bachelor of music.

As Italy gave the ton to the rest of Europe, and particularly to England, in all the fine arts, during the reign of Elizabeth, it is probable that the idea of employing all the best composers in the kingdom to set the songs in the "*Triumphs of Oriana*," in honour of our queen, had been suggested to Morley and his patron the Earl of Nottingham by Padre Giovenali, afterwards bishop of Saluzzo, who employed thirty-seven of the most renowned Italian composers to set canzonetti and madrigals in honour of the Virgin Mary, under the following title: "*Tempio Armonico della beatissima Virgine nostra Signora, fabbricatoli per opera del Reverendo P. Giovenale, A. P. della Congregatione dell' Oratorio*," stam-

pata in Roma, da Nicolo Muteo, 1599, in quarto.

It does not appear that any of Morley's church music was printed during his life. Dr. Tudway, however, has inserted several of his valuable choral compositions in the collection made for Lord Harley in 1715, among which are his "*Funeral or Dirge Anthems, as performed at Westminster Abbey at royal and noble Funerals,*" and printed by Dr. Boyce, in his first volume of "*Cathedral Services,*" and an evening verse service, in five parts, in D minor, which has never been printed.

There are likewise five different sets of lessons, composed by Morley for the virginal, in Queen Elizabeth's music book.

The burial service set by Morley, which is supposed to be the first that was composed after the Reformation, still continues to be used in Westminster abbey on great and solemn occasions.

This service was admirably performed in the year 1760, by the united choirs of Westminster, St. Paul's, and the chapel royal, at the funeral of George II. Nothing can be more happily adapted to so awful an occasion than this music, in a minor key, and chiefly in simple counterpoint, but with a grave and now uncommon modulation, which adds to the grandeur of the general effect. The few short points of fugue and imitation introduced in this composition, are such as were not common when the service was produced, nor have any of them been since debased by vulgar use.

For the peculiar beauties of this work, the reader is referred to "*Dr. Boyce's Collection of Cathedral Music,*" in which the whole service is admirably printed. Morley is supposed to have died about the year 1604.

MORNABLE, (Antoine de) a French contrapuntist of the sixteenth century, of whose works there are still extant in the Munich library, "*Motettæ Musicales,*" Paris.

MORNINGTON, (The Earl of) father to the duke of Wellington, furnishes an instance of earlier attention to musical instruments than was evinced even by Dr. Crotch. The following account is from the pen of Daines Barrington.

"Lord Mornington's father played well (for a gentleman) on the violin, which always delighted the child, whilst in his nurse's arms, and long before he could speak. Nor did this proceed merely from a love, common to other children, of a sprightly noise, as may appear by the following anecdote. Dubourg, who was fifty years ago a distinguished violinist, happened to be at the family seat; but the child would not permit him to take the violin from his father till his little hands were held; after having heard Dubourg, however, the case was altered, and there was then much more difficulty to persuade him to let Dubourg give the instrument back to his father. Nor would the infant ever afterwards permit the father to play, whilst Dubourg was in the house.

"At the same period he beat time to all measures of music, however difficult, nor was it possible to force him to do otherwise, the most rapid changes producing as rapid an alteration in the child's hands.

"Though passionately fond of music, from indolence he never attempted to play on any instrument till he was nine years old.

"At that time, an old portrait painter came to the family seat, who was a very indifferent performer on the violin, but persuaded the child that if he tried to play on that instrument, he would soon be able to bear a part in a concert.

"With this inducement, he soon learned the two old catches of the '*Christ-church bells,*' and '*Sing one, two, three, come follow me;*' after which his father and the painter, accompanying him with the two other parts, he experienced the pleasing effects of a harmony to which he himself contributed.

"Soon after this he was able to play the second violin in Corelli's sonatas, which gave him a steadiness in time that never deserted him. For the next musical stage

he commenced composer, from emulation of the applause given to a country dance made by a neighbouring clergyman. He accordingly set to work, and by playing the treble on the violin, whilst he sang a bass to it, he formed a minuet, the bass of which he wrote in the treble clef, (having only played in this clef on the violin) and was very profuse of his fifths and octaves, being totally ignorant of the established rules of composition.

"This minuet was followed by a duet on two French horns, whilst the piece concluded by an andante movement; thus consisting of three parts, all of which being tacked together, he styled a serenata. At this time he had never heard any music, but from his father, his sisters, and the old painter.

"He adhered to the violin till he was fourteen, but had always a strong inclination to the harpsichord, from which his sisters drove him constantly, saying that he spoiled the instrument; notwithstanding which he sometimes stole intervals of practice.

"About this time his father declared his intention of having an organ for his chapel, telling his son, that he should have been the organist, had he been able to play on the instrument. On this the son undertook to be ready as soon as the organ could be finished; which being accomplished in less than a year and a half, he sat down at the maker's, played an extempore fugue, to the astonishment of the father, as well as others, who did not conceive that he could have executed a single bar of any tune.

"It is well known that this instrument is more likely to form a composer than any other; and his lordship, in process of time, both read and studied music, whilst he at the same time committed his ideas to writing. As he had, however, never received the least instruction in this abstruse, though pleasing science, he wished to consult both Rosengrave and Geminiani, who, on examining his compositions, told him they could not be of the least service to him, as he had himself investigated all the established rules, with their proper exceptions.

"Though simple melodies commonly please most in the earlier stages of life, he had always a strong predilection for church music and full harmony, as also for the minor third, in which, for that reason, he made his first composition.

"In process of time his lordship was so distinguished for his musical abilities, that the university of Dublin conferred upon him the degree of doctor and professor of music."

The following are amongst the more admired vocal compositions of the Earl of Mornington: *"Here in cool grot,"* glee, 4 voc.; *"When for the world's repose,"* glee, 4 voc.; an excellent copy of this glee, with separate piano-forte accompaniment, is given in the *Vocal Anthology*. *"'Twas you, sir,"* catch, 3 voc.; *"Gently hear me, charming maid,"* glee, 3 voc.; *"Come, fairest nymph,"* glee, 3 voc.; and *"By greenwood tree,"* glee, 4 voc.

MORTARO, (ANTONIO) a Franciscan friar and organist in the cathedral churches of Ossaro and Novara, was born at Brescia. He flourished as a composer about the year 1600, and died in a Franciscan convent in 1619, after having published several works. Cozzando had seen the following of them, which he mentions in his *Librar. Bresco.* p. 46: *"Fiammelle Amorose à 8 voci,"* Venice, 1599; *"Messe, Salmi, Magnificat, Canzoni da suonare, e Falsi Bordoni, à 13 voci, con la Partitura,"* Milan, 1610; *"Canzoni à 4 voci, Lib. 1 e 2,"* Venice, 1623; and *"Litanie à 4 voci, con B. cont."* Venice, 1623.

MORTELLARI, (MICHELE) a pupil of Nic. Piccini, was a celebrated Italian composer, born at Palermo in 1750. He brought out the following operas at Rome, Milan, Venice, and Modena, which were eminently successful: *"Le Astuzie Amorose,"* 1775; *"Ezio,"* of Metastasio, *"D. Gualtèrio Civetta,"* 1776; *"Antigono,"* 1778; *"Il Baron di Lago Nero,"* 1778; *"Alessandro nell' Indie,"* 1778; *"Troja distrutta,"* 1780; and *"Didone abbandonata,"* 1780. Dr. Burney also speaks of the *"Armida"* of Mortellari, which he heard in 1786, at the King's theatre, when Mortel-

lari was in London. The doctor says: "The taste of this composer is of the most refined and exquisite kind. Though of the Neapolitan school, his compositions are, however, less bold, nervous, and spirited, than elegant, graceful, and pleasing. Being a Palermitan by birth, his strains may be rather called Sicilian than Neapolitan."

MOSCA, (N.) an Italian composer, was pianist at the opera buffa at Paris, before Spontini held that situation. Besides some vocal pieces which he has added to several operas performed at that theatre, he brought out, in 1805, "*La Ginovria di Scozia,*" and in 1806, "*La Vindetta Femminа.*" N. Mosca is brother to the Neapolitan composer of the same name.

MOSCA, (Luigi.) It is doubtful whether this composer is not the same person mentioned in the preceding article, since, though the authors of the French Dictionary of Musicians give to the other the initial N., Gerber has given the pianist at the opera buffa in Paris under the christian name of *Luigi.* At all events the Neapolitan composer is a musician of considerable eminence, and has especially made himself known by the following operas: "*L'Amore per Inganno,*" opera buffa, 1803; this was highly successful at Naples. "*Il Ritorno inaspettato,*" Naples, 1808; "*L'Impostura,*" Naples, 1804; "*I Predententi delusi;*" this opera is also highly spoken of.

MOSCHELES, (J.) This celebrated pianist was born at Prague, in the year 1793. He studied composition under Albrechtsberger, and the piano under Streicher, and first appeared in public at Vienna, about the age of fifteen. After remaining in that city about ten years, he commenced his travels, passing through Holland to Paris, and from thence to London, where he arrived in 1821, making his *début* in this country at the Philharmonic concerts of that year. The quarterly musical reviewer makes the following observations on the first appearance of Moschèles. "Some of Moschèles' compositions had been known in England, and had prepared the critical class of musicians at least, together with his fame, for his reception, which, both privately amongst the eminent of the profession, and publicly when he entered the orchestra of the Philharmonic, was marked with the most decided tokens of respect, distinction, and applause: the most expressive of which, perhaps, was the silence, unbroken even by a breath, that waited upon his performance. He played a concerto of his own composition; during the performance of which the audience seized every opportunity of manifesting the delight they felt by repeated bravos, and by every other means which could convey the distinguished approbation to which they felt Moschèles to be justly entitled. Moschèles' command of the instrument is truly astonishing, whether considered in relation to force, delicacy, or rapidity. As Catalini in vocal art bursts through all the fetters commonly imposed, so Moschèles appears to disdain, because he is thoroughly acquainted with, technical rules. His wrist, his hand, and the joints of his fingers, exhibit a variety of position and a pliability truly wonderful; yet so nicely does he control his touch, that when, from the elevation of his hand, the spectator might expect its descent in thunder, as it were, the ear is never shocked by the slightest harshness: there is, too, a spring and elasticity in his fingers, when applied to quick arpeggio passages, that bring out the most brilliant tone, while in those touching movements that constitute generally what is termed expression, his manner is not less affecting. But the most extraordinary part of Moschèles' playing is perhaps the velocity and certainty with which he passes from one distant interval to another. His thumbs seem to act as intermediate points from which his fingers are directed almost to the remote parts of the instrument, over which they fly with a rapidity wholly inconceivable, yet the uniformity of touch and tone are so strictly preserved, that an imperfect note is never, and an unfinished note seldom, heard. Every great player has his fort; and in this species of execution Moschèles is unrivalled." We think, too, that in genuine

force he has never been equalled. Concerning his expression, Mr. J. Cramer, we are told, publicly paid him the highest compliments; yet we know persons of great judgment who estimate his powers in this branch of art at a lower rate. But we are disposed to think this arises rather from the great superiority of his other claims to pre-eminence, from a comparison of the one part with the other, than from any positive falling off. In such a man the very grandeur of one faculty is sometimes the cause of the disparagement of another. As a whole, however, Moschèles is universally allowed the supremacy, and it is also as universally admitted, that his talents are accompanied by a most engaging modesty." The following of Moschèles' works are found in Wessel's Catalogue: "*Grand Sextuor, for Piano-forte, Violin, Tenor, Two Horns, and Violoncello,*" Op. 35; "*Variations to a National Austrian Air, with Accompaniment of Two Violins, Tenor, Violoncello, and Contra Bass, ad lib.,*" Op. 42; "*Grand Rondeau Brilliant, with Accompaniment of two Violins, Tenor, Violoncello, and Contra Bass,*" Op. 45; "*Concert de Société, with Accompaniment of small Orchestra, or with Accompaniment of the String Instruments only,*" dedicated to the count d'Apony. "*Fantaisie and Variations to the favourite Air, 'Au clair de la lune,' with Accompaniment of Orchestra, or as Quintet,*" Op. 50. Quintettos: "*Grand Variations, with two Violins, Tenor, and Violoncello,*" Op. 32; "*Fantaisie and Variations to the favourite Air, 'Au clair de la lune,' with two Violins, Tenor, and Violoncello, or with Orchestra,*" Op. 50. Quatuors: "*Fantaisie, Variations, and Finale to a Bohemian Air, for Piano-forte, Violin, Clarionet, and Violoncello Concertante,*" Op. 46. Trios: "*Introduction and Variations in C, Concertante,*" dedicated to Mr. Rau. For two piano-fortes: "*Grand Duet Concertante.*" Marches and waltzes for piano-fortes: "*Three Heroic Marches,*" Op. 31; "*Six Waltzes with Trios,*" dedicated to the countess de Wallis; and "*Marche Triomphale, and two Trios.*" Rondos; sonatas, &c.: "*Brilliant Rondo in A,*" Op. 30, and "*Grand Sonata in E flat,*" dedicated to the archduke Rudolph of Austria. "*Grand Caprice and Potpourri, with Violin or Violoncello Concertante,*" dedicated to J. Berger, Op. 37; "*French Rondo Concertante, for Piano-forte and Violin;*" "*Grand Sonata Concertante in A,*" dedicated to C. Keller, Op. 44; "*Duet Concertante in B flat, with Violoncello or Bassoon,*" Op. 34; "*Grand Caprice for Piano-forte and Violoncello, or Violin Concertante;*" Solos: "*Fantaisie Héroique,*" dedicated to A. Salieri. "*Brilliant Rondo in D,*" Op. 14; "*Three Rondos,*" Op. 18; "*Sonata in D,*" Op. 22; "*Spanish Rondo in G;*" "*Parody on Rossini's Cavatina 'Di tanti palpiti;*" "*Divertissement,*" Op. 28; "*Fantaisie in the Italian Style, with a Grand Rondo,*" No. 2, of the *Musée Musicale.* "*Grand Sonata,*" dedicated to Beethoven, Op. 41; "*Sonate Mélancolique,*" Op. 49; "*Fantaisie,*" Op. 50; "*La Tenerezza, Rondoletto,*" dedicated to Madame Kalkbrenner. "*Introduction and Rondo after a Barcarole Vénétienne.*" Variations: "*Variations to a Theme from the Sextuor in the Opera 'Der Augenarzt,'*" Op. 15; "*Grand Ditto to the favourite March of the Emperor Alexander,*" Op. 32; "*Introduction and Variations to a favourite National Austrian Air,*" Op. 39; "*Grand Variations to a favourite National Austrian Air,*" Op. 42; "*Fantaisie and Variations to the favourite Air, 'Au clair de la lune.'*" Dances: "*Brilliant Polonoise in F,*" dedicated to Madame d'Hervilly, "*Three Waltzes, à la mode,*" "*Six Waltzes,*" "*Choice Collection of characteristic National Austrian Dances,*" and "*Choice Collection of National Austrian Waltzes.*"

MOSCHELLI (Carlo) was, in 1790, still at Turin, in the royal chapel, where Reichardt found him to be an agreeable singer, and engaged him for Germany. He sang afterwards at Berlin, in 1792.

MOSEL (Giov. Felice) was, in 1788, first violinist in the orchestra at Florence, and in 1793 was elected director of the

same orchestra in Nardini's place. Of his works we can mention, "6 *Duetti per 2 V.*," Op. 3, Venice, 1791, and "*Serenate à Fl., 2 Viole, e Vc.*"

MOSS, (JOHN) composer of various songs in the *Treasury of Music.*

MOSSI, (GIOVANNI) a violinist and composer for his instrument, was a pupil of the celebrated Corelli, and flourished at Rome about the year 1720, about which time he published the following works: "*Sonate à V. solo e Cont.*," Op. 1; "8 *Concerti à 3 e 5 Stromenti*," Op. 2; "*Concerti à 4 V., A., e B.*," Op. 3; "12 *Concerti à 3 e 8 V., Vc., e Cont.*," Op. 4; "*Sonate à V. solo e Vc.*," Op. 5, Amsterdam.

MOSTO, (BERNARDINO) a contrapuntist of the sixteenth century, of whose works there is yet in the Munich library, and printed, "*Madrigali à 5 Voci*," Antwerp, 1588.

MOSTO, (GIOV. BATTISTA) chapel-master of the episcopal church in Padua, flourished in the fourteenth century. We can mention of his works, "*Madrigali à 5 Voci*," Venice, 1584.

MOTELLO, (DOMENICO) a learned musician, was living at Naples in the year 1600.

MOTTA, (D. ARTEMIO) a composer of instrumental music, born at Parma, flourished about 1710, and published "10 *Concerti à 2 V., A., Tenore Viola, e B. C.*," Op. 1, Amsterdam.

MOUCHE and MOUCHY. Both names belong probably to one musician at Paris, who published "*Trois Sonates pour le Clav.*," Op. 1, Paris, 1796, and "*Le Flageolet d'Amour, avec Acc. de P. F.*," Paris, 1798.

MOULET, (JOSEPH AGRICOLE) professor of the harp at Paris, was born at Avignon in 1766. He has published much music for his instrument, and several romances.

MOULINGHEM, (CH.) A musician of this name was, in 1799, first violin in the orchestra of the opéra comique at Paris.

MOURA, (PEDRO ALVARES DE) a canon and composer of the sixteenth century, born at Lisbon. He resided at Coimbra, whence he published "*Livro de Motetes à 4, 5, 6, e 7 Vozes*," Rome, 1594. His "*Livro de Missas a diversas Vozes*," in manuscript, is yet in the royal musical library at Lisbon.

MOURET, a French dramatic composer. He died near Paris in 1738.

MOURIN, (A.) a musician in Paris, published there, in 1799, "*Concerto pour Clarinette prin. avec Acc. de gr. Orch.*," Op. 1.

MOUTON, (JEAN) master and conductor of the choir in the chapel of Francis I., was a pupil of Jusquin de Prez. If we were allowed to credit the testimony of his contemporaries, he was one of the most celebrated musicians of the age in which he lived. "But notwithstanding the rapture," says Dr. Burney, "with which his masses have been spoken of, they appear greatly inferior in melody, rhythm, and design, to those of Jusquin, De la Rue, and Fevin. His motets, however, if not more nervous and elaborate than those of his contemporaries, are more smooth and polished."

MOUVIUS, (CASPAR) sub-rector in the school at Stralsund about the middle of the seventeenth century, was also a composer, and published "*Triumphus Musicus Spiritualis*," Rostock, 1640; "*Cithara Davidica;*" and "*Hymnodia Sacra.*" Schacht ranks him among the distinguished composers of his time.

MOYNE, (LE.) See LEMOINE.

MOZART, (LEOPOLD) the father, was the son of a bookbinder at Augsburg. He studied music at Salzburg, was entered as a chorister in the chapel there in 1743, and in 1762 obtained the situation of second chapel-master. He was still living in 1785, in which year he visited his son in Vienna, for the last time. This is the latest information that we have of him. Of his works the following deserve to be mentioned: "*Der Violinschule 2te und vermehrte auflage*," Augsburg, 1770; "*Bastien und Bastienne, Operetta;*"

" La Cantatrice ed il Poeta, Intermezzo à 2 Personne ;" and *" Musikalische Schlittenfahrt, arrangirt für P. F.,"* Leipsic.

MOZART (JOHANN CHRYSOSTOMUS WOLFGANG GOTTLIEB) was born at Salzburg, on the 27th of January, 1756. His father having in an unusual manner influenced the destiny of his son, and both unfolded and modified his genius, we think it necessary, in the first place, to give a short account of his career. Leopold Mozart was the son of a bookbinder at Augsburg ; he studied at Salzburg, and, in 1762, was admitted as one of the musicians of the prince-archbishop of Salzburg, and was also nominated sub-director of the chapel of that prince. The duties of his station leaving him much leisure, he gave lessons on the violin and in musical composition ; he also published an instruction book for the violin, which met with great success. He married Anna Maria Pertl ; and it has been remarked by many as a singular circumstance, that this couple, who gave birth to an artist so happily endowed with the genius of harmony, were universally remarked in Salzburg on account of their extreme beauty. Of seven children, the fruits of this union, two only survived, a girl, named Mary-Anne, and a son, the subject of our present memoir.

This son had scarcely attained the age of three years when his father began to instruct his sister, then about seven years of age, on the harpsichord. From that period young Mozart began to display his astonishing abilities for music. His greatest delight was to endeavour to find out thirds on the harpsichord, and nothing could equal his pleasure when he discovered that harmonious concord. Arrived at the age of four, he had learnt, almost voluntarily, to play several minuets and other pieces of music on the harpsichord. To learn a minuet he required rather more than half an hour, and scarcely double that time for a much longer piece ; after which he would perform them with the greatest accuracy and perfectly in time. And at the age of five years, so rapid was his progress, that he already composed some trifling pieces of music, which he performed to his father, who carefully preserved them, to encourage his rising talent. Previous to this period, and ere the little Mozart had discovered any predilection for music, his greatest delight was in the games which usually interest children of that age, and for them he would even sacrifice his meals. He ever displayed proofs of the greatest sensibility and affection ; and would frequently ask, perhaps ten times a day, to those around him, " Do you love me very much ?" and when in joke they would reply no, tears would immediately escape from his eyes. As soon as he had the slightest notion of music, his love for the gambols of his age entirely vanished, and, for any amusement to please him, it became necessary, in some way, to introduce music with it. A friend of his parents frequently amused himself by playing with this intelligent child ; sometimes by conveying toys in procession from one room to the other ; whilst he, who had nothing to carry, sang a march, or played it on the violin.

During a few months Mozart attached himself with great avidity to the ordinary studies of youth, and during that period even sacrificed to them his love for music. Whilst learning arithmetic, the tables, chairs, walls, and even the floors, were scrawled with figures. The energy of his mind enabled him easily to fix his attention on any new object that presented itself. Music, however, soon became again his favourite pursuit ; and his taste for it soon gained such an ascendency over him, that he gave himself up, without reserve, to the occupation nature had apparently prescribed for him. His progress never slackened. Mozart the father, upon returning one day from church with a friend, found his son occupied in writing. " What are you about there, my dear ?" he demanded. " I am composing a concerto for the harpsichord ; I have almost finished the first part." " Let us see this scrawl." " No, if you please, I have not yet finished it." His father however took the paper, and showed it to his friend ; it was a perfect scrawl of notes, hardly

legible from the blots of ink. The two friends began to laugh heartily at this scribbling; but Mozart, the father, having considered it attentively, "See, my friend," said he, "how exactly it is composed by rule; 'tis a pity we cannot make out something of this piece; but it is too difficult, nobody could play it." "It is a concerto," replied the young Mozart, "and should be well studied before being performed. See, this is the way you should begin." He then commenced playing it; but only succeeded in the performance sufficiently to discover his idea. Indeed, the composition was a multitude of notes placed exactly according to rule, but which presented such amazing difficulties, that the most able musician would have found it impossible to execute them.

When he had attained the age of six years, all Mozart's family, consisting of his father, mother, sister, and himself, removed to Munich. Here the elector heard the two children perform, who received unbounded applause. In the autumn of this year, (1762) the two young virtuosos were presented at the imperial court. The famous Wagenseil happened to be in Munich. Young Mozart, who already preferred the approbation of a good master to that of any other, begged the emperor to allow Wagenseil to be present at his performance. "Send for him," said the child, "he understands the thing." Francis I. desired Wagenseil might be called, and resigned to him his place at the harpsichord. "Sir," said the young virtuoso, then six years old, "I am going to play one of your concertos, you must turn over the leaves for me."

One day performing again at court, the emperor Francis I. said in joke to the young performer: "It is not very difficult to play with all the fingers; but to play with one finger, and with the notes hid, would indeed excite admiration." Without the least appearance of surprise at this strange proposal, the child immediately began to play with one finger, and with all the precision and neatness imaginable. He then begged to have a veil, that he might hide the notes of the instrument; and thus he continued to play equally as well as if he had long been accustomed to this style of performance.

Hitherto our young musician had merely performed on the harpsichord; but his great genius outstripped all instruction. He had brought with him from Vienna to Salzburg a small violin, and he was in the habit of amusing himself with this instrument. Wenzl, an able violinist, presented himself one day to Mozart, the father, to ask his opinion of six trios he had just composed. It was agreed that they should be tried, and that Mozart, the father, should play the bass, Wenzl the first violin, and Schachtner, trumpeter to the archbishop of Salzburg, who happened to be with Mozart at that moment, the second; but the young Mozart entreated so earnestly to be permitted to take this last part, that his father, though at first much offended by his importunity, at the intercession of Schachtner, at length consented to let him perform on his little violin, assisted by his friend Schachtner. The father had never before heard his son's performance on this instrument; but his admiration was scarcely exceeded by his astonishment, when Schachtner, laying aside his violin, declared he was entirely useless. The child executed with equal success all the six trios.

Each succeeding day discovered fresh proofs of the talents of this extraordinary child. He could distinguish and point out the slightest variation of sound; and every false or even harsh tone, not softened by some harmony, was torture to him. Thus during his infancy, and till he had attained the age of ten years, he had an invincible horror to the sound of a trumpet, when not used in concert with other instruments; when any one showed him a trumpet, it made nearly the same impression upon him that a pistol would on other children if turned towards them in joke. His father imagined he might cure this dislike by sounding a trumpet in his presence, and tried the experiment, notwithstanding the entreaties of the young Mozart that he would spare him this torment; but at the first

blast, he became quite pale, fell on the floor, and convulsions would to all appearance have ensued, had he not immediately ceased to play. Since his first trial on the violin, he frequently made use of that of Schachtner, which he admired much for the softness of its tone. One day Schachtner came to visit Mozart, the father, and found young Wolfgang performing on his own little violin. "What is your violin about?" was the first remark of the child to Schachtner, and he then continued to play some trifling airs. At length having reflected some moments, he said to Schachtner, "Why did not you leave me your violin tuned to the same pitch as it was the last time I used it? It is half a quarter of a tone lower than this one of mine." They at first laughed at this extreme exactness; but Mozart, the father, who had frequently occasion to observe his son's singular memory for retaining sounds, desired Schachtner's violin might be brought, and to the astonishment of all present, it actually proved to be half a quarter of a tone below that of the child's.

Though this wonderful boy could not fail to observe the astonishment and admiration which his talents excited, he became neither forward nor vain; a man in talent, he ever remained in all other respects the sweetest tempered and most submissive of children. He never appeared the least out of humour with the commands of his parents, of whatever nature they might be. Even when he had practised music nearly the whole day, he would continue to do so without the slightest impatience, if such were his father's wishes. He understood and complied with their most trivial signs, and would not even accept a sugar plum, without the previous permission of his parents.

In July, 1763, when Mozart had just attained his seventh year, his whole family left Germany. The fame of the young musician had then spread through Europe. He had already excited the greatest admiration at Munich, and successively at all the electoral courts. In the month of November he arrived in Paris, and was introduced to play the organ at Versailles, in the king's chapel, and in the presence of the whole court. His success in France, as well as that of his sister, almost amounted to enthusiasm. A portrait of his father, standing between himself and sister, was engraved after a design of Carmontel. It was at Paris that Mozart, then seven years of age, composed and published his two first works. They were extremely good; but, it is universally allowed, were retouched by his father. In 1764, he left Paris for England, where he was received with equal approbation, both at court and in the city. The two children then began to perform concertos, written in dialogue, on separate harpsichords. Some of the most difficult pieces of Bach, Handel, and other masters, were also presented to the young Mozart, who performed them all at first sight with the greatest possible accuracy, and in the strictest time. One day, in the presence of the king, he executed, from a written bass alone, a piece which formed the most enchanting harmony. At another time, Christian Bach, music-master to the queen, took the little Mozart on his knees, and played a few bars. Mozart then continued the air, and they thus performed an entire sonata with such precision, that those who were present imagined it was played by the same person. (For further interesting particulars of Mozart's performances in England, see the Hon. Daines Barrington's Miscellanies, and the Philosop. Transac.)

During his residence in England, that is to say, at the age of eight years, he composed six sonatas, which he dedicated to the queen, and had printed in London.

He returned to France in 1765, and in passing through that country he performed on the organ at most of the churches and monasteries, and from thence continued his journey into Holland, and at the Hague composed a symphony for a full orchestra, on occasion of the installation of the prince of Orange. Here the two children had a serious illness, which nearly proved fatal to them both.

The Mozart family then returned to Paris for two months, after which they bent their

steps towards their native country. Soon after their return to Munich, the elector proposed to the young Mozart a musical theme to develope. He immediately obeyed in presence of the elector; and, without the assistance of any instrument, wrote out the music, and afterwards performed it, to the great admiration of the court and all present.

Having returned to Salzburg towards the close of the year 1766, Wolfgang abandoned himself with renewed ardour to the study of composition, Emmanuel Bach, Hasse, and Handel being his guides and model, though he by no means neglected the study of the ancient Italian masters.

In 1768, the children performed at Vienna in presence of the emperor Joseph II., who ordered young Mozart to compose the music to the opera buffa entitled "*La Finta Semplice.*" It was approved both by Hasse and Metastasio, but was never performed. At this time it not unfrequently occurred, that at the houses of the chapel-masters Bono and Hasse, Metastasio, the duke of Braganza, the prince de Kaunitz, &c. the father would beg that an Italian, or any other melody might be given to his son, when Wolfgang would immediately subjoin all the instrumental parts in presence of the whole assembly.

At the consecration of the church belonging to the Orphans'-house, he composed the music of the mass, and of a motet, and though then only twelve years of age, conducted this musical solemnity in presence of all the imperial court.

In December, 1769, he went with his father into Italy, having some months previously to his departure been nominated concert-master to the archbishop of Salzburg. It may easily be conceived that our young virtuoso was received in the most flattering manner in a country where music and the arts are so highly cultivated.

He first exhibited his talents at Milan, principally at the house of count Firmian, governor-general. Nor was he permitted to leave Milan till after he had engaged to return and compose the first opera for the carnival of 1771. At Bologna, the celebrated P. Martini and other musical directors were transported with delight and admiration on hearing the boy execute the most difficult fugues on the harpischord without hesitation, and with the greatest possible precision.

He likewise excited equal admiration at Florence, in which city he became acquainted with Thomas Linley, who was then about his own age. Linley was a pupil of Martini, the celebrated violinist, and performed on that instrument with equal grace and skill. The friendship of these two boys soon became excessive. The day of their separation Linley gave his friend Mozart a copy of verses which he had requested of the celebrated Corinna on that occasion; he accompanied the carriage of Wolfang to the gate of the town, where they parted, both bathed in tears. He arrived at Rome in the Passion-week, and on the Wednesday evening went with his father to the Sixtine chapel to hear the celebrated *Miserere*: a composition which it had been prohibited either to give or take a copy, on pain of excommunication. Aware of this prohibition, the boy listened so attentively, that on his return home he noted down the whole piece. On Good-Friday the same *Miserere* was again executed. Mozart was again present, and, during the performance, held his musical manuscript in his hat, by which means he was enabled to make the necessary corrections. This anecdote created a great sensation in Rome. Soon afterwards, Wolfang was requested to sing this *Miserere* at a concert, accompanying himself on the harpsichord. The first soprano, (Cristofori) who had sung it at the chapel, was present, and acknowledged with surprise, that Mozart's copy was both complete and correct. The difficulty of this undertaking was much greater than may be imagined. But we beg to be allowed to digress a little here, for the purpose of introducing some details concerning the Sixtine chapel and this remarkable *Miserere*.

There are generally thirty-two voices employed in this chapel, without any kind of instrument, not even an organ, to sustain

them. This establishment had attained its highest degree of perfection towards the commencement of the eighteenth century; since which time, owing to the salaries of its singers having remained nominally the same, and therefore being in fact greatly diminished, whilst the opera has continued to flourish more and more, and the salaries of good theatrical singers have risen to an amount formerly unknown, the Sixtine chapel has gradually lost its best performers.

The *Miserere*, which is sung twice during the Passion-week, and produces such an effect on strangers, was composed about two hundred years ago, by Gregorio Allegri, one of the descendants of Antonio Allegri, well known by the name of Corregio. When the *Miserere* begins, the pope and cardinals prostrate themselves on their knees. The last judgment, by Michael Angelo, painted above the altar of the chapel, is then discovered brilliantly illumined by tapers. As the service advances, these tapers are gradually extinguished. The forms of so many miserable creatures, painted with such terrible energy by Michael Angelo, now become more and more imposing, from being scarcely perceptible by the pale light of the remaining tapers. When the *Miserere* is just about to conclude, the chapel-master, who beats time, insensibly gets slower, the singers diminish the strength of their voices, the harmony vanishes by degrees, and the sinner, confounded before the majesty of his God, and prostrate before his throne, appears to await in silence the voice which is to pronounce his doom. This piece owes its sublimity more to the manner in which it is sung, and the place in which it is executed, than to any individual merit of its own. It was composed with the intention of being sung in a peculiar manner, so as to produce the most sublime effect, and which it would have been impossible to express by precision of notes. The singing is certainly, within the chapel, of the most affecting character. The same melody is repeated to every verse in the psalm; but this music, though precisely the same taken *en masse*, is not so in the detail. Thus it is easily understood, but yet never becomes tedious. It is the custom at the Sixtine chapel to accelerate or retard the time on certain notes, to swell or diminish the voices according to the sense of the words, and even to sing some of the verses quicker than others. The following anecdote will prove the extreme difficulty of young Mozart's undertaking, in singing the *Miserere*. It is related, that the emperor Leopold I., who was a great amateur in music, and likewise a good composer, sent an ambassador, requesting the pope to allow him to have a copy of the *Miserere* of Allegri, that he might use it in the imperial chapel at Vienna. This was accorded. The chapel-master of the Sixtine desired that a copy might be taken, which was immediately sent to the emperor, who had at that time the best singers of the age. Notwithstanding all their talents, the *Miserere* of Allegri produced no other effect at the court of Vienna than that of being considered as a most ordinary and dull chant. The emperor and all his court imagined that the chapel-master of the pope, wishing to keep the *Miserere* exclusively in the Sixtine chapel, had eluded the order of his master, and sent him some common and vulgar composition. The emperor immediately sent off a courier to the pope, to complain of this want of respect. The pope was so indignant at this disobedience of the chapel-master, that he immediately dismissed him from the situation he held, without even permitting him to vindicate his conduct. The poor man prevailed, however, on one of the cardinals to undertake to plead his cause, and explain, that the peculiar manner of executing this *Miserere* could not be expressed by notes, nor could any one sing it till after repeated lessons from the chapel singers, who possessed the tradition. His holiness, who did not understand music the least, could hardly comprehend how the same notes could produce a different effect at Vienna and at Rome. He, however, permitted the poor chapel-master to write his own defence, to send to Vienna, and in time he was received again into favour.

It was the remembrance of this well-

known anecdote that occasioned such surprise among the Romans, when they heard a child sing this *Miserere* perfectly in the true style, after only two lessons; and nothing indeed is more difficult than to excite the astonishment of the Romans, as all merit diminishes greatly on entering this celebrated town, where all the fine arts, in the highest perfection, are constantly displayed.

It is perhaps the great success Mozart met with in singing this *Miserere*, or the effect that it produced on his own mind, that inclined him ever after to a solemn style of music, particularly to that of Handel and of the tender Bocherini.

From Rome, the Mozarts continued their journey to Naples, where, performing on the piano one day at the *Conservatorio della Pietà*, the audience suddenly took it into their heads that a ring which he wore on his finger contained a charm; and at length, to pacify their doubts, he was obliged to take off the ring. The effect on this superstitious people may be imagined, when, having parted with the talisman, Mozart's music continued to be equally imposing. Wolfgang gave a grand concert at count Kaunitz's, ambassador from the emperor, and then returned to Rome. The pope, who had wished much to see him, now created him knight of the golden spur. In repassing through Bologna, he received a still more flattering distinction. After the requisite proofs of his talent, which he afforded to all with unusual promptitude, he was named, by universal consent, a member of the Philharmonic academy. An anthem for four voices was then given him to compose, according to the idea formed of his talents: as was customary on such occasions, he was shut into a room alone, where he concluded his task in half an hour. His previous engagement now recalled him to Milan, otherwise he would have obtained, what was then considered the greatest honour to musicians that could be conferred in Italy, namely, that of composing the first *opera seria* for the theatre at Rome.

On the 26th of December, 1770, two months after his arrival at Milan, having at that time not quite accomplished his fifteenth year, he produced his "*Mithridate*," a serious opera, which had a run of twenty representations. To judge of its success, it will be sufficient to state, that the manager immediately made a written engagement with him for the composition of the first opera for the year 1773. This opera was called "*Lucio Silla*," which was equally successful with that of "*Mithridate*," and was performed twenty-six times in succession. During the period which elapsed between these two representations, he first quitted Milan, to pass the few last days of the carnival at Venice; and at Verona, which he only passed through, they presented him with a patent, as member of the Philharmonic society of that town. He also composed, in 1771, at Milan, "*Ascanio in Alba*;" and in 1772, at Salzburg, "*Il Sogno di Scipione*," for the election of the new archbishop of Salzburg. Being invited subsequently to Vienna, Munich, and Salzburg, he composed, amongst other works, "*La Finta Giardiniera*," opera buffa, two grand masses for the chapel of the elector of Bavaria, and one for the archduke Ferdinand at Salzburg; and on the occasion of the archduke Maximilian remaining for a few days at Salzburg, the cantata "*Il Re Pastore*." This was in 1775. He had now, it may be said, attained the highest perfection of his art, as his fame had spread from one end of Europe to the other; and though only nineteen years of age, he could now make choice of any capital in Europe to establish himself. His father conceiving that Paris would be most suitable for him, in 1777 he commenced his second journey into France, accompanied by his mother. Here he had the misfortune to lose her, which rendered his residence in Paris insupportable; added likewise to the state of vocal music in that capital, which did not suit his taste, and thus obliged him to compose entirely for instruments. Having, therefore, produced a symphony at the spiritual concerts, and a few other instrumental pieces, he returned to his father at the commencement of the year 1779.

He next composed the opera of "*Idomeneo*," under the most favourable auspices, having been called to Vienna by the commands of his sovereign the archbishop of Salzburg. Whilst there, the elector of Bavaria requested an opera for the theatre of Munich. Mozart was then five and twenty, and being deeply in love with a young lady to whom he was afterwards united, love and ambition combined to exalt his genius to the highest degree, and he produced this opera of "*Idomeneo*:" which he always considered as among his best, and from which he has even borrowed many ideas for subsequent composition.

From Munich, Mozart went to Vienna, where he entered the service of the emperor, to whom he remained attached the rest of his life; and though he was but indifferently treated, persisted in refusing many more advantageous offers which were made to him on the part of other sovereigns, and particularly by the king of Prussia.

The following anecdote will prove the truth of this assertion. In one of his journeys to Berlin, the king, Frederic William II., offered him three thousand crowns per annum if he would remain at his court, and superintend his orchestra. Mozart only replied, "Ought I to quit my good emperor?" notwithstanding, at this period, he had no fixed salary at Vienna. One of his friends reproaching him with the imprudence and folly of not accepting the advantageous proposition of the king of Prussia: "I like to live at Vienna," replied Mozart, "the emperor is fond of me, and I don't value money."

Some vexatious occurrences at court excited him, however, to demand his dismissal of Joseph; but one word from the prince, who really loved his composer, and more particularly his music, made him instantly change his mind. He was not sufficiently cunning to take advantage of this favourable opportunity to demand a fixed salary; but the emperor at length decided this himself: unfortunately, however, he consulted some enemies of Mozart as to what would be right to give him, and they proposed the small sum of eight hundred florins. This was never augmented. He received it as chamber composer, but in that capacity he never did any thing. At one time he was legally asked, in consequence of one of those general orders of government so frequent at Vienna, what pension he received from the court? He wrote back word in a sealed note: "Too much for what I have done: too little for what I might have done."

"*L'Enlevement du Serail*" was performed in 1782. Joseph II. remarked to Mozart, "It is too grand for our ears; there are a prodigious quantity of notes." "That is precisely the thing," replied the young artist. It was during the composition of this opera that he married Miss Weber, a musical amateur of the first merit. He had two children by this marriage.

It was Joseph II. who desired Mozart to set to music the "*Marriage of Figaro*," a piece then much in vogue at all the theatres. He obeyed, and this opera was performed at Prague the whole of the winter of 1787. Mozart went that winter himself to Prague, and there composed for the Bohemians his opera of "*Don Giovanni*," which met with still more brilliant success than even the "*Marriage of Figaro*." The first representations of "*Don Giovanni*" were not very well received at Vienna. Its merits were one day discussed at a large assembly, where most of the connoisseurs of the capital were assembled, and amongst others, Haydn; Mozart not being himself present. Everybody agreed in considering it a work of great merit, brilliancy, and richness of imagination; but each found something to blame. All had given their opinion, with the exception of Haydn. At length they begged he would do so likewise. "I am not capable of judging in this dispute," he replied with his usual modesty; "all that I know is, that Mozart is certainly the greatest composer now in existence." Mozart acted at all times with the same generosity towards Haydn. A composer of Vienna of some merit, but who could not in any way perceive or appreciate the beauties of Haydn, enjoyed a spiteful pleasure in

discovering every trifling incorrectness which crept into the compositions of that great master. He perpetually came to Mozart with the greatest glee, to display any symphony or quatuor of Haydn, in which, after having put it into score, he had discovered some little negligence of style. Mozart always endeavoured to change the subject of conversation; his patience at length being totally exhausted, "Sir," he replied one day in rather an abrupt manner, "if you and I were melted down together, we should not even then make one Haydn." Mozart also dedicated a work of quatuors to Haydn, which may be looked upon as the best he ever produced in this style. He observed, that this dedication was due to him, as it was from Haydn he first learnt this species of composition.

The death of this great genius took place on the 5th of December, 1792, when he had not attained his thirty-sixth year. Indefatigable to the last, he produced in the concluding few months of his life, his three *chef-d'œuvres*, "*The Enchanted Flute*," "*Clemenza di Tito*," and a "*Requiem*," which he had scarcely time to finish.

It was during the composition of the first of these operas, that he began to be subject to fainting fits. He was particularly partial to his opera of "*The Enchanted Flute*," though he was not very fond of some particular morceaux in it, which had been the most admired by the public. The state of debility in which he was precluded the possibility of his leading the orchestra more than the nine or ten first representations. When he was no longer able to attend the theatre, he would place his watch by his side, and appeared to follow the orchestra in idea: "There is the first act over," he would say; "Now they are singing such or such an air," &c.; and then a fit of melancholy would seize him, and he fancied that he should not long enjoy life.

A singular incident accelerated the effect of this fatal presentiment, and as this incident was the occasion of his composing his famous *Requiem*, one of his *chef-d'œuvres*, we shall enter into minute details concerning it.

One day when Mozart was plunged into a profound reverie, he heard a carriage stop at his door. A stranger was announced, who begged to speak to him: a middle-aged man, well dressed, and of a noble and imposing appearance, was then shown in. "I am commissioned, sir," said he, addressing Mozart, "by a person of rank, to call on you." "Who is that person?" interrupted Mozart. "He does not choose to be known," replied the stranger. "Very well; what does he wish?" "He has just lost a friend who was very dear to him, and whose memory he must eternally cherish; and intending to celebrate her death by a solemn service every year, wishes you to compose a *Requiem* for the occasion." Mozart was much struck at the grave manner and tone of voice in which this address was pronounced, and with the mystery which appeared to envelope this adventure. He promised to compose the *Requiem*. The unknown continued: "Exert all your genius in this work; you will labour for a connoisseur in music." "So much the better." "How long will you require to do it?" "A month." "Very well; I will return in a month. How much will you charge for the work?" "A hundred ducats." The unknown counted them immediately on the table, and disappeared.

Mozart remained plunged for some moments in profound reflection; then suddenly demanded a pen, ink, and paper, and notwithstanding the remonstrances of his wife, began to write. This rage for composing continued several days; he wrote almost the whole day and night, with increasing ardour as he advanced; but his health, already feeble, could not long support this enthusiasm, and one morning he fell senseless on the floor, which obliged him for a time to suspend his labours. Two or three days after, his wife endeavouring to divert his attention from the melancholy ideas which possessed it, he replied quickly, "I am persuaded that I am composing this *Requiem*

for myself; it will do for my funeral service." Nothing could dispel this idea from his mind.

As he continued his work, he felt his strength diminishing from day to day, whilst his score advanced slowly. The month he had requested being expired, the stranger one day suddenly reappeared. "I have found it impossible," said Mozart, "to keep my word." "It is of no consequence," replied the stranger. "How much more time do you require?" "A month. The work has become more interesting than I imagined, and I have extended it to a much greater length than I had at first intended." "In that case it is right to augment the price; here are fifty ducats more." "Sir," said Mozart, more astonished than ever, "who are you, then?" "That has nothing to do with the subject; I shall return within the month." Mozart immediately called one of his servants and desired him to follow this extraordinary man, and find out who he was; but the awkward servant returned, saying he could not trace his steps.

Poor Mozart now took it into his head that the unknown was not a being of this world, and that he had been sent to warn him of his approaching end. He applied with greater diligence than ever to his *Requiem*, which he looked upon as the most lasting monument of his genius. During this labour, he frequently fell into alarming fainting fits. At length the work was finished before the month was quite expired. The unknown returned at the stated time, and claimed the *Requiem—Mozart was no more!*

The day of his death he desired the *Requiem* might be brought to him. "Was I not right," he said, "when I assured you I was composing this *Requiem* for myself?" and tears escaped from his eyes. It was his last farewell to his art: his widow has preserved the score.

"*Idomeneo*" and "*Don Giovanni*" were his favourite operas. He did not like to speak of his own works, and if he did, it was in as few words as possible. With regard to "*Don Giovanni*," he said one day, "That opera was not composed for the public of Vienna, it suited better the audience at Prague; but to say the truth, I composed it solely for myself and friends."

When an idea struck him, nothing could divert him from his occupation. He would compose in the midst of his friends, and passed whole nights in the study of his art. Sometimes he only just finished a piece in time for its execution; this occurred in the case of his overture to "*Don Giovanni*," which he composed the night preceding the first representation, and after the last general rehearsal of the opera had taken place. Some people have imagined they have perceived in this overture the passages where Mozart was overcome by sleep, and those where he suddenly awoke.

Mozart judged his own works with severity. One day, when performing one of the most admired airs of the "*Enlevement du Serail*," "That is good in a room," he observed; "but for the theatre, it is too insignificant. When composing it, I felt much delight in it, and thought nothing too long."

No musician ever embraced the art so extensively. He excelled in all styles, from the symphony to the dance; from operas to the most simple ballads. As a virtuoso, Mozart was one of the first pianists in Europe. He played with the most rapid execution, and his left hand was particularly correct and excellent.

But his most brilliant and solid glory is founded upon his talents as a composer. His compositions are principally admired for the amazing fertility of the ideas, the clear and happy designs, and systems followed up with much dexterity, but in which the most profound science is never destructive of grace; his works are also remarkable for a new and ingenious arrangement of the orchestra and wind instruments. Lastly, he had an extraordinary talent for introducing into his accompaniments the richness of symphony combined with unrivalled expression, energy, and fancy.

A genius so brilliant could not fail to excite the most lively enthusiasm. Numbers of servile imitators endeavoured to follow his footsteps; but as is generally the case, the beauties of the model degenerated into errors in their hands. They have only succeeded in patching up heavy and common designs with endless trouble and pedantic affectation. They have, it is true, like Mozart, loaded their full pieces with the whole mass of instruments, but they have been unable to produce any great effect; and the vocal parts, equally dull and insignificant, are lost in the noise of the orchestra. They have forgotten that two things are essentially requisite to form a good composer; innate genius, and a style, resulting from well-directed study.

Gifted with every natural talent, Mozart and Gluck studied the best Italian masters in the very bosom of that country, and on the Italian language which inspired them, they composed their principal *chef-d'œuvres*. They have thus traced the path which must be pursued by all who would attain to the same degree of perfection.

Mozart has been accused of interesting himself in his own music alone, and of being acquainted with no other compositions. There is a little exaggeration in this reproach. His whole life was thoroughly occupied either in composing or travelling, so that he had little time to attend to the compositions of others; but he approved with the greatest candour every thing that was really good: he was the enemy only of mediocrity in talent. He did justice to the most simple music, as long as there was some traits of originality or genius in it.

Extreme disinterestedness united with benevolence were the principal traits in the character of this great man: he gave without discrimination, and expended his money without any prudence.

Music-sellers, managers, and other avaricious people, greatly abused his known disinterestedness. For this reason few of his compositions for the piano were of the slightest profit to himself. He wrote them generally out of good-nature for his friends, who expressed a wish to possess some piece from his hand for their own particular use: in such cases, he was obliged to conform to the degree of talent which each person possessed, which accounts for the many compositions for the harpsichord that appear so little worthy of him. Artaria, a music-seller at Vienna, and some others in his line, found means to procure copies of these pieces, and published them without the permission of the author, and without offering any remuneration.

One day the manager of a theatre, whose affairs were in a very desperate state, presented himself to Mozart, stating his embarrassments, and adding, "You are the only man in the world who can relieve me from my difficulties." "Me," replied Mozart, "how so?" "By composing for me an opera entirely adapted to the taste of those who frequent my theatre; it may to a certain degree be a work both to please connoisseurs and to your own glory; but above all, remember it is to please a class of people who do not understand fine music. I will take care to let you have the poem directly, and that the scenery shall be beautiful; in a word, let it be entirely conformable to the present taste." Mozart, softened by the entreaties of the poor man, promised to undertake the matter. "How much do you ask for this?" replied the manager. "Why you have nothing to give," said Mozart: "listen, however, we can arrange it in the way that your mind may be at ease, and that I may not entirely lose the fruits of my time and trouble. I will give the score to you alone, you may pay me what you choose, but on this express condition, that you upon no account let any one have a copy: if the opera gets about, I will sell it to some other manager." The director, charmed with the generosity of Mozart, exhausted himself in promises. Mozart immediately set about the music, and composed it exactly in the style directed. The opera came out, the theatre was filled, and its beauties were extolled throughout Germany; some weeks after it appeared at five or six different theatres, but without

any one having received their copies with the cognizance of the distressed manager. Mozart was very prompt in acquiring new habits. The health of his wife was very precarious; he was passionately fond of her; and in a long illness she had, he always advanced to meet those who came to see her, with his finger to his lips, as a sign they should not make a noise. His wife got well, but long after he always met his friends when they came to see him with his finger to his mouth, and speaking in a whisper.

During her illness, he would sometimes ride out very early alone, but always, before going, left a small note for his wife by her bedside, in the form of a prescription from a physician. The following is a copy of one of them: "Good day, my dear love, I hope you have slept well, and that nothing has disturbed you; be careful you do not take cold, and that you do not hurt yourself in stooping: do not vex yourself with the servants; avoid all uneasiness till my return; take great care of yourself. I shall be home at nine o'clock."

Constance Weber was an excellent companion for Mozart, and frequently gave him very prudent advice. Mozart's income was considerable; but owing to his love of pleasure, and the embarrassment of his domestic affairs, he left his family but the glory of his name, and the protection of the public of Vienna. After his death, the inhabitants of Vienna testified their gratitude for the pleasures he had afforded them by their kindness to his family.

In the latter years of Mozart's life, his health, which had always been delicate, rapidly declined. Like all people of strong imagination, he was ever anticipating future evil, and the idea that he should live but a short time continually haunted his mind: at those periods he would labour with such energy, rapidity, and force of attention, that he frequently became totally indifferent to all that did not concern his art. Everybody perceived he was ruining his health by this excessive study. His wife and friends did all they could to draw off his attention; and for their gratification he would frequently accompany them in their walks and visits, and would quietly allow himself to be conducted any where by them, but his mind was always wandering. He seldom overcame this habitual and silent melancholy, but when the idea of his approaching dissolution awakened him to renewed terrors. His wife, distracted with fear at his singular habits, endeavoured to draw around him all those friends in whose society he most delighted, and took care they should arrive about the time when, after many hours of labour, he naturally required recreation and repose. These visits pleased him, but never made him desist from pursuing his studies: they talked, they endeavoured to engage him in conversation, but all to no purpose; and if they actually addressed him, he would make some reply totally unconnected with the subject, or else answering in monosyllables, and would immediately continue to write.

Mozart laboured under a weak state of health during his whole life; he was thin and pale, and though the shape of his face was singular, his physiognomy had no striking character in it, but that of extreme irritability. His countenance varied every instant, but indicated nothing further than the pain or pleasure of the moment. He had a habit which is generally supposed to denote stupidity; namely, perpetual motion of the body, and was continually either twirling his hands, or striking his feet upon the ground. There was no other peculiarity in his habits, further than his passionate fondness for billiards. He had a billiard table at his own house, on which he played every day, sometimes even alone. His hands were so decidedly formed for the harpsichord, that he was extremely unskilful at any thing else. At dinner his wife almost always carved his food; and if he happened to be obliged to do so himself, he performed it with the greatest difficulty and awkwardness.

This same man who, as an artist, had attained the highest degree of excellence from his earliest youth, ever remained a child in all the other relations of life. He

had no self-command; order in his domestic affairs, a right employment of his money, temperance, or a reasonable choice in his pleasures, were not amongst the virtues he practised; indeed, he was ever led astray by the pleasures of the moment. His mind was constantly absorbed in a mass of ideas which rendered him totally incapable of reflection on what we call serious subjects, so that, during his whole life, he was in want of a guide to direct him in the passing business of the day. His father was fully sensible of his weakness, which made him request his wife to accompany their son in his journey to Paris in 1777, his own engagements at Salzburg precluding the possibility of his absence from that town. With all these eccentricities, Mozart became a being of a superior order, directly he placed himself before the piano. His soul then rose above all the weaknesses of his nature, and his whole attention seemed rapt in the sole object for which he was born, *the harmony of sounds*. The fullest orchestra did not prevent his observing the slightest false note, and he would point out with the most astonishing precision the exact instrument on which the error had been committed. Mozart, when he went to Berlin, did not arrive there till late in the evening. He had scarcely stept from the carriage when he asked the waiter of the inn what opera was to be performed that night? "*L'Enlevement du Scrail*," was the answer. "That is delightful," he hastily replied, and immediately was on his road to the theatre. He placed himself at the entrance of the pit, to hear without being seen; but he soon found himself close to the orchestra, at one moment praising the performance of particular airs, and at another exclaiming against the manner in which certain parts were performed. The director had allowed himself slightly to vary one of the airs: when they came to it, Mozart, unable any longer to contain himself, in a loud voice corrected the orchestra, and told them the manner in which they should play the movement. All eyes were fixed on the man in a great coat who occasioned such confusion. Some persons immediately recognised Mozart, and in a minute the musicians and actors learnt that he was amongst the spectators. Several of the performers, amongst others a very good singer, were so much struck with this information, that they refused to appear on the stage. The director complained to Mozart of the dilemma in which he found himself placed: the great composer instantly repaired behind the scenes, and succeeded, by the praises he bestowed on the general performance, in making them continue the opera.

Music was, in fine, the great occupation of Mozart's life, and at the same time his most pleasing recreation. From his earliest infancy persuasion was never necessary to place him at the piano. On the contrary, it required care to prevent him from over fatiguing himself and injuring his health. He had always a marked predilection for performing at night. When he placed himself at the harpsichord at nine o'clock, he never quitted it till midnight, and indeed, at times, he was almost obliged to be forced from the instrument, or he would have continued preluding and trifling away the whole night. In the usual routine of life, he was the mildest of human beings, but the least noise during music would cause in him the most violent indignation. He was far above that affected and misplaced modesty, which requires so many professors of the art to be continually solicited before they will gratify the audience. Frequently some of the great lords of Vienna reproached him for performing indifferently to all who requested him. An amateur of that city hearing that Mozart was to pass through on one of his expeditions, engaged him to pass an evening at his house, and, on his accepting the invitation, assembled a numerous society, that they might have the satisfaction of hearing his wonderful performance. Mozart arrived, said little, and soon placed himself at the piano. Thinking that he was surrounded by connoisseurs, he commenced, in slow time, to execute some music replete with the softest harmony, wishing to prepare his auditors for the developement of the piece

he intended to perform. The society found this very dull. Soon his air became more lively; this they thought rather pretty. He now changed the character of the music into a studied, solemn, elevated, and striking style of harmony, and at the same time far more difficult; some ladies in the assembly began to think it decidedly tiresome, and whispered to each other a few satirical words; soon, half the company began to talk. The master of the house was on thorns, and at length Mozart discovered the impression his music made on the audience. He, however, did not quit his first idea, but developed it with all the impetuosity of which he was capable. Still no attention was paid. He then began to remonstrate with his audience in rather an abrupt manner, though still continuing to play; fortunately his rebukes were in Italian, therefore few people understood him. Silence, however, was again in a degree restored. When his anger was a little appeased, he could not help laughing himself at his own impetuosity; he then tried a more popular style, and concluded by playing a well-known air, upon which he extemporized variations, and enraptured the whole assembly. Mozart soon after this left the room, having previously invited the master of the house and a few other select connoisseurs to join him at the inn, where he kept them to supper; and upon their begging him again to perform, he immediately complied, becoming once more so rapt in his subject that he forgot himself till midnight.

The following anecdote is also related of Mozart. An old tuner having put some strings to Mozart's harpsichord, "My good friend," said Mozart, "how much do I owe you? I leave this place to-morrow." The poor man, regarding him rather as a god than a human being, replied, totally disconcerted, humbled, and stammering, "Imperial majesty....Monsieur le Maître de Chapelle de sa majesté impériale....I cannot.... It is true I have frequently been here .... Well, give me a crown." "A crown!" said Mozart, "a good fellow like yourself deserves more than a crown," and he gave him several ducats. The good man retired, repeating still, with a very low bow, "Ah! imperial majesty!"

"It is well known that the baron Van-Swieten, a great friend of Haydn's, said, "that if Mozart had lived, he would have plucked from Haydn the sceptre of instrumental music." In the opera buffa, however, he wanted gaiety, and in this respect he was inferior to Galuppi, Guglielmi, and Sarti.

Porpora, Durante, Leo, and Alexander Scarlatti, were amongst his most favourite composers; but he esteemed Handel more than any of them. He knew by heart most of the works of this great master. "Of all of us," he would say, "Handel understands best how to produce a grand effect; when he chooses it, he can strike like a thunderbolt." Of Jomelli, he said: "That artist has some points in which he shines and will ever shine; but he should not have left those points to endeavour to compose in the ancient church style." He did not admire Vincenzo Martini, whose "*Cosa rara*" was then meeting with great applause. "There are a few pretty things," he would say, "in it, but twenty years hence, no one will listen to them."

With regard to Mozart's opera of "*Figaro*," the first reflection that occurs is, that the musician, governed by his natural sensibility, has changed into real passion the trifling incidents which, in Beaumarchais, amused the amiable inhabitants of the castle of Aquas Frescas. It is however a *chef-d'œuvre* of tenderness and melancholy, and absolutely exempt from all importunate mixture of majesty and tragedy: no piece in the world can be compared to the "*Nozze de Figaro*."

As to the opera of "*Idomeneo*," it may be safely affirmed to be unrivalled, as well amongst his own operas, as amongst those of the finest composers. For the "*Flauto Magico*," it should be seen to form a correct idea of its beauties. It appears to be the sportive effort of a tender imagination, and does honour to Mozart's great talents.

The all-romantic imagination of Mozart appears at its zenith in "*Don Juan*," this faithful delineation of so many interesting situations, and all of which are wonderfully portrayed by the rich talents of the composer. He has triumphed most completely in the discordant grandeur of the music, in the terrible reply of the statue: it conveys to the ear a horror equal to that of Shakspeare's most terrific passages. The fear of *Leporello*, when he decides not to speak to the commander, is displayed in a truly comic style, a circumstance unusual in Mozart's music. When "*Don Juan*" first appeared at Rome it did not fully succeed; the music perhaps was too difficult for the orchestra.

The piece of "*Cosi fan tutte*" would have flourished better in the hands of Cimarosa. Mozart never succeeded when the triflings of love were to be depicted, that passion having been with him, throughout his life, either a blessing or misfortune. He succeeded therefore best in those characters where tenderness was to be developed, and not at all in such parts as the humorous old naval captain. It must be owned that, in the course of this piece, he has frequently taken shelter in his sublime harmony, as for instance, in the trio "*Tutte fan cosi*." (For a list of Mozart's works, see the Supplement to this Dictionary.)

MOZART, née WEBER, (CONSTANZA) wife of the preceding, and sister to the celebrated singer Mad. Lange, was born in Vienna. She was a good singer and pianist. In 1796, she visited Prague, Dresden, Leipsic, Berlin, and Hamburgh, in which places her husband's *Requiem* and *Clemenza di Tito* were performed, either wholly or in part, according to circumstances, Mad. Mozart herself taking a part. It is said, however, that she was far inferior to her sister in singing. Notwithstanding this, she every where met an hospitable reception and the most active support after her husband's death, from a natural respect to all that belonged to that great man. She lived in 1812 at Vienna.

MOZIN, (B. F.) a teacher of the pianoforte at Paris, published there, in 1791, "*Concert in D, pour le Clav.*," Op. 1, "*Potpourri pour le P. F.*," 6 Cahiers, 1792. There was, in 1798, in the orchestra of the Théâtre d'Emulation, a musician of the same name, as second violinist. It is uncertain, however, whether this is the subject of the present article, or another.

MUCK, (FRIEDRICH) pastor at Euerbach. He published "*Lieder in Musik gesetzt*," Leipsic, 1793. He is both the poet and composer of these songs, which prove his familiarity with the rules of composition.

MUFFATT (GEORGE) was an eminent organist, composer, and fuguist, and one of the great harmonists of Germany at the latter end of the seventeenth century. After having been, for some time, organist of the cathedral church of Strasburg, he went to Vienna, Rome, and Paris. At the latter place he continued six years, during which time he made himself, in a particular manner, acquainted with Lully's style of composition.

In 1690, he published his "*Apparatus Musico-Organistus*," a work consisting of twelve *toccate*, which he performed at Augsburg on the day that the consort of the emperor Leopold was crowned empress, and his son Joseph king of the Romans.

MUFFATT, (GOTTLIEB) son of the preceding, was organist to the court of the emperor Charles VI. He was a pupil of Joseph Fux. He published "*Componimenti Musicali per il Cembalo;*" besides which there are still in manuscript, "6 *Klavier-Partien und* 8 *Partien Tocaten und Fugen.*"

MUGNESS, (GIUSEPPE) a musician at Naples, was ranked among the opera composers in the *Indice de Spettac. Teatr.* for 1788. In 1789, he wrote for the theatre in Florence, "*Il Montezuma*," opera seria.

MUHLL, (NICOL) by birth a Silesian, was born about the year 1750. He was in early life engaged in the orchestras of the theatres at Dantzic and Konigsberg. By long perseverance in practice he at length made himself so well qualified for the situation of *chef-d'orchestre*, to which he was

appointed, that no mistake in time or false note ever escaped him. His compositions certainly evince talent, but frequently also haste and negligence. We can mention the following of them: "*Die Wilddiebe*," operetta; "*Das Opfer der Treue*," interlude; "*Mit dem Glockenschlag Zwölf*," operetta; "*Die Singschule*," operetta, 1792; "*Der Eremit von Formentera*," operetta, 1793.

MUHLMANN lived in 1600, at which time he published "*Musica Antimelancholica*," Leipsic. This was perhaps the same musician who died in 1613 at Leipsic, as professor of divinity and archdeacon of the church of St. Nicholas.

MUHLING, (Aug.) born at Raguhne, received his musical education in St. Thomas's school at Leipsic under Hiller and A. E. Müller. He distinguished himself under the former as an excellent soprano singer, as also afterwards by his talents in composition, both for the voice and orchestra; at the same time he was an able pianist and violinist. In the latter capacity he appeared at the concerts in Leipsic, where he gave great satisfaction. In 1809, he was invested with the offices of professor of vocal music and director of the *Gymnasium* and *Töchterschule* at Nordhausen, where he was at the same time organist. The following of his compositions have been published: "*Sechs Lieder mit Begl. des P. F., 1tes W.*," Leipsic. "*Sammlung zwey und dreystimmiger Gesänge fur weibliche Stimmen mit willkührl. Begleitung das Klaviers*," Nordhausen, 1812.

MÜLLER, (Andreas) city-musician at Frankfort on the Maine, in 1600, was born in Hammelburg. He published "*Teutsche Balleten und Canzonetten zu singen und auff Instrumenten zu brauchen, mit 4 Stimmen*," Frankfort, 1600. "*Teutsche weltliche Canzonetten zu singen und auff Instrumenten zu brauchen, mit 4 bis 8 Stimmen*," Frankfort, 1603. "*Neuwe Canzonetten mit 3 Stimmen, hiebevor von den Italis componirt, und mit Teutscher Sprach unterlegt*," Frankfort, 1608.

MÜLLER, (August Eberhard) singer in St. Thomas's school, and chapel-master of both the principal churches of Leipsic, was celebrated as a composer, organist, pianist, and flutist. He was born at Northeim, in Hanover, in 1767, where his father, Mathias Müller, was then organist; but the latter subsequently went to Rinteln in the same capacity, by which means his son was separated from his birthplace in the most tender age. At Rinteln he received his first instruction in music, and made such considerable progress, that by the age of eight he had appeared in public in several towns. In 1785, he left school for the university of Leipsic and proposed to study the law, but went in the following year to Gottingen. Here he was admitted a member of some amateur concerts, and also played his first public concerto on the flute. Having failed in obtaining the place of organist at the university, which had been always occupied by a student, he was compelled to leave that town very soon, for want of support, and returned to his parents. He did not, however, stay very long with them, for, in order to hear and learn all within his power, he undertook several short musical journies. In Brunswick he was so fortunate as to find protection from a relation, and remained there for several years. At last, in 1789, he went to Magdeburg, where he not only obtained the permanent situation of organist in the church of St. Ulrica, but also was married. His talents were here so well appreciated, that, in 1792, the direction of the grand city concerts was offered to him, and also that of a private concert, whose members were chiefly noblemen. Both these offices he filled to the utmost satisfaction of the proprietors. He was not, however, so completely engaged as to be unable to undertake short tours from time to time; the most productive of which to him, in point of improvement, was that which he made to Berlin in 1792, where he remained a whole winter, and not only formed an acquaintance with Marpurg, Fasch, Reichardt, and other celebrated men, but by his able, expressive, and sweet style of performance on the piano-forte, his uncommon abilities on

the flute, and his powerful and harmonious performance on the organ, he created an universal sensation. At the same time appeared, partly in Berlin, partly in Offenbach, his first compositions for the pianoforte, after which he continued to publish several other works.

This unexpected and brilliant *dénouement* as composer and virtuoso on various instruments, probably gave occasion to Müller's being invited to the situation of organist of St. Nicholas' church at Leipsic. It is in this town that his various talents seemed to find full scope, as the grand concerts gained unanimously in the public opinion by his appearance and that of his wife: his execution of Mozart's piano-forte concertos, and also his excellent performance on the flute, were greatly admired. Nor was the public ungrateful towards him for his exertions; for when chapel-master Hiller wanted official help, in 1800, on account of his advanced age, Müller was unanimously appointed his substitute. How happy this choice proved may be ascertained by the uncommonly flourishing state of church music in Leipsic in 1802. Müller indeed not only preserved the good arrangements which his predecessor had made, but added many others to them. He was no less active at the same time as a composer, notwithstanding his numerous occupations, which is proved by the following catalogue of his works:

Rudimental: "*Anleitung zum genauen und richtigen Vortrage der Mozartschen Klavierkonzerte in Absicht richtiger Applikatur*," Leipsic, 1797; "*Ueber die Flöte und Flötenspiel*;" "*Klavier oder Fortepianoschule, oder Anweisung zur richtigen Spielart*," Jena, 1805; "*Kleines Elementarbuch für Klavierspieler*," Leipsic; "*Instruktive Uebungstücke (Pièces instructives) für das P. F. für die ersten Anfänger 1tes 2tes u. 3tes Supplement zum Elementarbuch*," Leipsic; and "*Tabellen für Flöten mit 1 und mit 4 Klappen*," Leipsic. Vocal: "11 *Grosse Kirchen-Kantaten*," manuscript; "1 *Gelegenheitskantate, bloss mit 8 Blasinstrumenten begleitet*," manuscript; "*Mehrere Motetten*," manuscript; "6 *Deutsche Lieder mit Klav.*," Hamburgh, 1786; "6 *Dergl. 2te Sammlung*," Leipsic; "*Venus und Amor oder die Reitze der Liebe, in 2 Liedern mit Klav.*," Leipsic; "*Trinklied mit Klav. oder auch blas Inst.*," Leipsic; and "*Der Sachsen Freude, als Friedrich August die Königswürde annahm*," Leipsic. Organ and piano-forte: "*Concerto pour le Clav.*," Op. 1, Berlin, 1793; "*Trois Sonates pour le Clav.*," Op. 3, Offenbach, 1793; "*Caprice pour le Clav.*," Op. 4, Offenbach, 1793; "*Trois Sonates pour le Clav.*," Op. 5, Offenbach, 1794; "3 *Dergl.*," Op. 7, Leipsic, 1795; "*Andante avec 9 Variat. pour le Clav.*," Op. 8, Leipsic, 1795; "*Huit Var. pour le Clav. sur 'Freut euch des Lebens,'*" Op. 9, Hamburgh, 1796; "*Trois Sonates pour le Clav.*," Op. 14, Leipsic; "*Marche de Buonaparte, avec Var. pour le Clav.*," Op. 15, Leipsic, 1798; "*Trois Sonates pour le Clav.*," Op. 16; "*Grande Sonate pour le Clav. avec V. et Vc.*," Op. 17, Leipsic, 1798; "*Trois Sonatines progressives pour le Clav.*," Op. 18, Leipsic, 1798; "*Six Var. pour le Clav.*" Op. 12, Leipsic, 1798; "*Sammlung von Orgelstücken, enthaltend 12 leichte und 6 schwere Sätze 1ster Heft*," Leipsic, 1797; and "*Conc. pour le Clav. in Es.*," Op. 21, Leipsic, 1800. Flute: "*Deux Concertos pour la Flûte*," Ops. 6 and 7, Berlin, 1795; "*Concert. pour la Flûte*," Op. 10, Offenbach; "*Trois Duos pour 2 Flûtes*," Op. 11, Hamburgh; "3 *Dergl.*," Op. 13, Leipsic, 1797; "*Grand Concert. pour la Flûte, Op. 16, in D*," Leipsic, 1798; "*Journal pour la Flûte, conten. plus. Pièces d'une difficulté progress. Cah. 1, 2, 3, 4*," Hamburgh, 1799; "*Concert. pour la Flûte, in E min.*," Op. 19, Leipsic; "*Concert. pour la Flûte, in D dur.*," Op. 20, Leipsic; "*Ein Flötenkonzert im strengen Styl, noch in Mst.*;" and "*Thème fav. de Mozart varié pour Flûte, avec Flûte ou Violon*," Leipsic.

He has also published for various instruments, "*Grande Sonate pour P. F.*" Op. 26, Leipsic. This sonata has had the peculiar fate of being in many places copied with Mozart's name, and is still considered by

many as belonging to that author. "*Grand Conc. pour Fl., Oe.* 27, *in C*," Leipsic; "*Trois Duos Conc. pour* 2 *Fl., Oe.* 28," Leipsic; "*Six Grands Caprices pour P. F., Oe.* 29, *Liv.* 1 *et* 2," Leipsic; "*Grand Conc. pour Fl., Oe.* 30, *in G*," Leipsic; "*Trois Grands Caprices pour P. F., Oe.* 31," Leipsic; "*Thème de Mozart, 'Ein Mädchen oder Weibchen,' varié pour P. F., Oe.* 32," Leipsic; "*Walzer in* 12 *Durtönen, vorzüglich für den Unterricht Mit Applikatur*, 33 *W*," Leipsic; "*Trois Grands Caprices pour P. F., Oe.* 34, *Liv.* 4," Leipsic; "*Fantasia p. P. F. per servire d'Introduzione à un Tema di Mozart, con Variaz.*," Op. 35, Leipsic. After having, in 1807 and 1809, had the honour of giving lessons on the piano-forte to the hereditary princess of Saxe-Weimar, for which especial purpose he wrote in the same year his great capriccios for the piano-forte, printed at Leipsic, he was appointed chapel-master to that court, under the most honourable and advantageous conditions. This situation he still held in 1810.

MÜLLER, (Mad.) wife of the preceding, and the great ornament of the Leipsic concerts, was distinguished as a very able pianist.

MÜLLER, (Carl) *chef-d'orchestre* at the German theatre in Amsterdam. A friend of Gerber's knew Müller in that city in 1804, when he was yet a young man, but an able violinist. He had then only written the solo parts to two concertos for the violin and two works of variations.

MÜLLER, (Carl W.) court-musician to the duke of Brunswick, published "*Ariette de l'Op. Les nouv. Arcad. avec* 12 *Var. p. le Clav.*," No. 1, Brunswick; "*Andante avec Var. p. le Clav.*," Berlin, 1795; "*Ariette avec* 10 *Var. p. le Clav., du Cosa rara*," Op. 6, Berlin, 1800; "10 *Var. pour le Clav. sur Nun beut die Flur., &c.*" 1800; "9 *Var. pour le Clav. sur Schon eilet früh der Ackersmann*," 1802; "3 *Sonates faciles pour P. F.*," Op. 17, Leipsic; "3 *Polonoises pour P. F.*," Op. 18, Leipsic; and "3 *Sonates faciles pour P. F.*," Op. 19, Leipsic.

MÜLLER, (Ch. P.) published "*Lieder auf alle Sonn. und Festage des Herrn, zum Gottesdienst in der Römisch-Katholischen Kirche für die Orgel und* 2 *Singstimmen*," i. e. "Songs for the Service of all the Sundays and Holydays of the Lord in the Roman Catholic Church, for the Organ and two Voices," Landshut, 1793.

MÜLLER, (F.) Under this name are found, in Böhme's Catalogue, Hamburgh, 1799, "*Sammlungen Gestochener Tänze für* 2 *V. und B.*," and "3 *Quat. pour Fl., V., A., et B.*," Op. 1.

MÜLLER, (F. A.) probably a Berlin musician. Of his works were published, between 1796 and 1800, "*Brunnenlied mit* 2 *Melodien*," "3 *Sonatine p. il P. F. o Arpa, acc. da* 2 *Corni o V.*," "3 *Sonatines pour la Harpe ou P. F.*," and "*Sonate et Rondo en Capriee pour le Clav.*," 1800.

MÜLLER, (Heinrich) doctor and professor of theology, also pastor and superintendent at Rostock, was born at Lubec in 1631. He held from 1653 his different clerical situations at Rostock, where he died in 1675. He published "*Geistliche Seelen-Musik*," 1659 and 1668, in which he introduces several observations respecting church singing.

MÜLLER, (Johann) composer and organist to the elector of Saxony, and born at Dresden, was a pupil of Perandi. He flourished about the year 1640, and died towards 1670. The following works are ascribed to him: "*Newe Teutsche Motetten mit* 5 *und* 8 *Stimmen componirt*," Darmstadt, 1611, and "*Jubileum Sionis*," Jena, 1649.

MÜLLER, (Johann) of Ferndorf, probably a singer, published "*Kurze und leichte Anweisung zum Singen der Choralmelodien, &c.*," i. e. "A short and easy Introduction to the singing of Choral Melodies, written for his Pupils," Frankfort, 1793.

MÜLLER, (Johann Christian) a musician, resident at Leipsic, was born at Langen-Sohland, near Bautzen. He belonged to the academies at Bautzen, Zittau,

and Lauban, at which latter place he did much good, in the capacity of prefect to the choristers. He went afterwards, in 1778, to Leipsic, and was appointed violinist to the concert and theatre there, through the interest of chapel-master Hiller. He died at Leipsic in 1796, in the flower of his age. Besides his "*Self-Instruction Book for the Harmonica*," he published "*Schiller's Ode an die Freude in Musik*," Leipsic, 1786, and "*Wildungen's Jägerlieder*," Leipsic, 1790.

MÜLLER, (JOHANN CONRAD) professor of the piano-forte at Frankfort on the Maine, about the year 1800. He published "12 *Walzer fürs Klav.*," Offenbach, 1800, and "*Gesänge am Klav. nebst einem Anhange von* 8 *Walzern*," Neustrelitz, 1802.

MÜLLER, (JOHANN DANIEL) concert-master at Frankfort, published "*Vollständiges Hessenhanauisches Choralbuch*," Frankfort, 1754.

MÜLLER, (JOHANN IMMANUEL) singer, organist, and composer at Kersleben, near Erfurt, was born in 1774, at Schloss-Vippach, near Erfurt. He received from his father his first instructions on the violin, and began his studies on the piano about the same time, under the schoolmaster of his native village. Soon afterwards, his godfather, the curate of the village, undertook his further instruction, and brought him so forward on the organ, when only in his ninth year, that he was heard with pleasure in one of the neighbouring churches. Upon this, his father sent him, in 1785, to Erfurt, where he was received in the choir, and at the same time enjoyed the instruction of chapel-master Weimar: he next continued to study the piano and organ under the directions of Kluge, and also studied thorough-bass and composition under Kittel. In 1795, he obtained the situation of organist in the Regler church at Erfurt, but was afterwards invited by the community at Kersleben to his first-mentioned situation, in the enjoyment of which he still continued in 1799. The following of his compositions have become known; "*Sinfonie in Es, à* 16," in manuscript, and "4 *Deutsche Missen*," also in manuscript.

MÜLLER (JOHANN MICHEL) was organist to the gymnasium at Hanau. Of his works we can mention "12 *Sonate à Hautbois concert. 2 Hautbois ou Violons, Taille, Fagot et B. C.*," Amsterdam, 1730; "*Neuaufgesetzes Vollständiges Psalm und Choralbuch, &c.*," i. e. "New, complete, and newly-arranged psalm and choral book, in which are set to music, with new melodies, not only the one hundred and fifty psalms of David, but also two sets of evangelical church hymns, and other sacred music."

MÜLLER (JOHANN NICOL) was, in 1758, actuarius at Wurenbach. Adlung mentions the following of his compositions, "*Harmonische Kirchenlust, aus* 12 *Arien,* 12 *Präludien, und* 12 *leichten Fugen vor die Orgel und Clavier.*," Nuremburg.

MÜLLER, (JOSEPH) a copyist in the imperial royal library at Vienna, in 1796, was, at that time, considered among the best artists on the harmonica.

MÜLLER, (SILV.) a musician, probably resident at Vienna. Of his compositions there have been published "6 *Neue Lieder beym Klaviere oder beyder Harfe zu Singen.*"

MÜLLER (WENZEL) was, in 1791, *chef-d'orchestre* at the theatre Marinelli, in Leopoldstadt, at Vienna. He is commonly called, at Vienna, the *people's composer*, on account of his talent for introducing in his operas, in a clever and easy manner, the themes of national melodies and dances. This is not to be ascribed to poverty of imagination, but to his paying homage to the taste of the public, and to his attending to the burlesque and low comic words which he is obliged to set to music. Samples of this style, peculiarly his own, are found in his "*Sonntagskinde*," and in the "*Feste der Braminen.*" That it is not only the inhabitants of Vienna who find pleasure in this species of lively potpourri and dancing music, is evinced by the numerous audiences which are attracted to all the theatres in Germany, where Müller's operettas are performed; so that, with justice, he may be ranked with Von Dittersdorf, at the

head of the most popular German composers of our age. Perhaps it is also to be ascribed to the familiar style of his compositions, that, in little more than six years, he was able to compose the music to twenty-nine operettas, all written for Marinelli's theatre. They have been printed in various forms, throughout the whole of Germany.

MULSO, one of the choir in the chapel royal in London, towards the end of the last century. He wrote the humorous glee ending with the line,

"May we all find this chapel the chapel of ease."

MÜNCHHAUSEN, (BARON VON) chamberlain at the court of prince Henry of Prussia about the year 1793, was a very accomplished musical amateur. He not only excelled on the piano and harmonica, but also published the following works of his composition, which do credit to his talents: "*Trois Sinfon. pour l'Orchest.,*" Op. 1; "*Deux Sonat. à quatre Mains p. le Clav.,*" Op. 2, Paris, 1793; "*Sonat. à quatre Mains pour le Clav.,*" Op. 2, 1793; "*Une Sonat. à quatre Mains pour le Clav.,*" Op. 3, 1793; "*Dix Airs, avec Acc. de Clav.,*" Op. 4, Berlin, 1793; "*Deux Sinfon. déd. à S. M. le Roi de Prusse,*" Op. 5, 1790; "*Trois Duos pour V. et A.,*" Op. 8, Berlin, 1797; and "*Sinfon. Période.,*" Mentz, 1800.

MUNDY (JOHN) was organist, first of Eton college, and afterwards of the free chapel of Windsor, in the reign of queen Elizabeth. In the year 1586, at the same time with Bull, he was admitted to the degree of bachelor of music at Oxford, and, about forty years afterwards, to that of doctor. He died in 1630.

Mundy was an able performer on the organ and virginal, as is manifested by several of his compositions for those instruments, preserved in queen Elizabeth's virginal book; and among the rest, by a fantasia, by which he endeavours to convey an idea of fair weather, lightning, thunder, calm weather, and a fair day. In this attempt he has failed: it was not for want of hand, as the passages are such as seem to imply great command of the instrument.

He composed several madrigals for five voices, which were printed in the *Triumphs of Oriana*. He was likewise author of a work, published in 1594, entitled "*Songs and Psalmes, composed into three, four, and five parts, for the use and delight of all such as either love or learne Musicke.*" "Some of these," says Dr. Burney, "are considerably above mediocrity in harmony and design. Indeed, I think I can discover more air in some of his movements, than is to be found in those of any of his contemporary musicians of the second class."

MUNDY (WILLIAM) was a composer of several church services and anthems, the words of which are to be seen in *Clifford's Collection of Divine Services and Anthems, usually sung in Cathedrals.* He was the son of John Mundy, though a composer so early as the year 1591. According to Wood, he was not a graduate of either of the universities.

His name appeared to several of the anthems in Barnard's collection; but it has been placed by mistake to one, as Dr. Alrich has taken the pains to detect, "*O God, the maker of all things,*" which is, in fact, the composition of king Henry VIII.

MUNNICES, (JOANNES) a composer in the beginning of the seventeenth century, published "*Lib. I. Cantionum Sacrarum,* 4, 5, 6, *et* 8 *voc.,*" Strasburg, 1611.

MÜNTZBERGER, (J.) a violoncellist, probably resident at Paris, has made himself known by the following published works: "*Premier Concerto à Vc. Princip. &c.,*" Paris, 1800; "*Trois Sonat. pour Vc. et B.,*" Op. 2; "*Trois Duos pour deux Vc.,*" Op. 5; "8 *Dergl.,*" Op. 6, 1802; "*Second Concert. pour Vc.,*" Op. 34, 1803; "*Gr. Trio p. Vc., Violon, et B., and Gr. Sonate p. le Vc. et B.,*" Op. 38, Paris, 1804.

MUSÆUS, according to Plato and Diodorus Siculus, was an Athenian, the son of Orpheus, and chief of the Eleusinian mysteries, instituted at Naples in honour of Ceres; or, according to others, he was only the disciple of Orpheus; but from the great

resemblance which there was between his character and talents and those of his master, by giving a stronger outline to the figure, he was called his son, as those were styled the children of Apollo, who cultivated the arts, of which he was the titular God.

Musæus is allowed to have been one of the first poets who versified the oracles. He is placed in the Arundelian marbles, epoch fifteen, 1426 years before Christ, at which time his hymns are there said to have been received in the celebration of the Eleusinian mysteries.

MUSBECK, (F. A.) a good and correct composer, has become known by the following little work, "*6 Sonatines et Rondeaux faciles pour le Clav.*" Breslau, 1799. He was a musician and pianist, residing at Rawicz, in South Prussia, in the year 1801.

MUSCHIETTI, (Sgr.) a sopranist at the grand Italian opera in Berlin, in the years 1792 and 1793. Having rendered himself suspected of French revolutionary intentions, he suddenly received his dismissal, so that he was obliged to leave Berlin in 1793; but he received from the royal clemency his salary up to the end of his engagement.

MUSENBECHER, (Dr. L. S. D.) who, in the year 1796, established a library in Altona, is the composer of the following songs: "*Fantasie und ein Lied von Soph. Albrecht,*" Hamburgh, 1796; "*Lied am Grabe einer Würdigen Freundin von Elise Bürger,*" Hamburgh, 1796.

MUSIGNY, (Madame de) a pupil of the celebrated Krumpholz on the harp, lived, about the year 1788, at Paris, and published there, "*6 Romances d'Estelle, avec Acc. de Harpe ou Piano,*" Paris.

MUSSINI, (Nicolo) a tenor singer, violinist, guitarist, and vocal and instrumental composer, was born in Italy. He was in this country about the year 1792, after which he proceeded to Hanover, and finally, we believe, settled at Berlin, where he was appointed tenor singer at the grand opera. His wife was also a good singer.

MYLIUS, (Andreas) a celebrated singer at Schwerin, flourished there in the beginning of the sixteenth century. His brother Nicol Mylius died in 1653, at Meissen.

MYLIUS, (Wolfgang Michael) chapel-master to the duke of Saxe-Gotha, owed his musical attainments to the rudimental instruction of Christoph Bernhardi. About the year 1700, he was invited to the situation of singer at Richberg. He died in 1712, or 1713, at Gotha, and left, for those times, a very good musical schoolbook, entitled "*Rudimenta Musices:*" the date of it is 1685.

MYSLIWECZEK, (Joseph.) See Misliweczek.

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NACHTENHOEFER, (Gaspard Friederich) born at Halle in 1624, was graduated doctor at Leipsic in 1647, and was afterwards sub-censor at Coburg, where he died in 1686. He was the author and composer of many German Protestant canticles.

NACHTIGALL, born about the year 1745, was pro-rector at the school of Halberstadt, and equally esteemed for his profound learning and amiable character. He inserted in a periodical journal, published at Berlin in 1790, a dissertation on the national music of the Jews.

NADERMAN, (F. J.) a celebrated harpist and composer for his instrument, born at Paris about the year 1780. He has published many sonatas, duos, concertos, and capricci for the harp. Amongst these we can name, "*Fantaisie,*" Op. 52, Paris; "*Fantaisie,*" Op. 55, Paris; "*Fantaisie,*" Op. 58, Paris; "*Duets for Harp and Piano,*" Op. 41, Paris; "*Trio for Harp, Horn, and Violoncello, or Violin, or Tenor,*

or as a Duet for Piano-forte and Harp;" "*Three Duets for Harp and Piano,*" Op. 51; and "*Trio for Three Harps, or Two Harps and Piano,*" Op. 57.

NADERMAN, (HENRI) brother to the preceding, is also a performer on the harp. He published at Paris, in the year 1807, the air "*Il est trop tard,*" with variations for the harp.

NAGEL, (JOHANN) clerk at the cathedral, and fourth master at the gymnasium at Halle, born in 1759. He entered on the above offices in 1783, and in 1790 edited, at Halle, a periodical work entitled "*Musikalische Monatschrift. Erstes Quartal,*" Halle, 1790. One page of the single sheet forming this periodical, contained easy and familiar instructions for playing the piano-forte, and the remaining three pages were filled up with light and pleasant tunes for that instrument. The instructions were from his own pen; but having been afflicted, during the publication, with a severe and tedious illness, (which at length terminated in his death in 1791) the publisher so altered the plan of the work, that, instead of giving the instructions as before, in single sheets, he printed them separate, with the author's name, under the title of "*Kurze Anweisung zum Klavier Spielen, für Lehrer und Lernende,*" Halle, 1791.

NÄGELI, (HANS GEORG) a composer and music publisher at Zurich, is by birth a Swiss. He opened, in 1792, a music warehouse and musical library in the above town, but the war that soon followed ruined his business; which, however, he recommenced about the year 1800, when he began to publish, in parts, a choice collection of the music of Sebastian Bach, Handel, Frescobaldi, and other classical masters. In 1803, he also embarked in the periodical publication of another work, under the title of "*Repertoire des Clavécinistes,*" which is said to contain the choicest productions of science for the harpsichord, chiefly in the Clementi school. Of this publication three numbers, consisting of from ten to twelve folio sheets each, appeared the same year. He first gave Clementi's solos, and then commenced on those by his successors, Cramer, Dussek, Steibelt, Beethoven, Asioli, Haack, Reicha, Weisse, and others. "Whether," says Gerber, "Nägeli be the man from whom the public may expect such a selection, in these two important and difficult branches of the science, as will completely answer the purpose, is a question best to be decided by an article of his in the fifth year of the Leipsic *Musical Gazette*, where he inserted (pp. 225 and 265) a profound critique headed, '*Versuch einer Norm für die Rezensenten der Musikalischen Zeitung,*' i. e. 'Essay to form rules for musical reviewers.'" Notwithstanding the decided predilection he therein evinces for the solemn and elaborate, his popular muse, or happy talent for ballad composition, is otherwise well known. Indeed, who can doubt it, that recollects his "*Life let us cherish,*" so much sung, played, and danced all over Germany. How happy must such a composer feel, could he enjoy, through the remainder of his life, but a thousandth part of the harmless pleasure he has diffused by this one song amongst his fellow-creatures. Of his compositions we can name, "*Life let us cherish,*" a convivial song, with acccompaniments of harp and harpsichord, Zurich, 1794; "*Songs, with Accompaniments on the Piano-forte, first collection,*" Zurich, 1795; "*Songs, with Accompaniments on the Piano-forte, second collection,*" Zurich, 1795; "*Songs, with Accompaniments on the Piano-forte, third collection,*" Zurich, 1799. "*Teutonia,*" consisting of roundelays and choruses, in six numbers folio, Zurich, 1808, arranged for the piano-forte, and the vocal parts printed separately. "In the composition of these lively and pleasing roundelays," continues Gerber, "science, taste, and fancy are so joined to familiar harmony, as to prove the most charitable boon that could be bestowed just now on suffering Germany. Oh! that there were but in every town three or four amateurs of both sexes, sufficiently clever to execute them correctly! How many a happy hour, how many a delightful evening, would thus be passed! and from how many a gloomy

thought would the singers relieve both themselves and surrounding friends!" "12 *Tocatas for the Harpsichord*," Zurich, 1807. Whatever else this meritorious professor has undertaken, or may still undertake, for the promotion of musical science, Gerber leaves to future historians to record; adding, that it is but fair to subjoin, that, amidst his numerous pursuits, his love of scientific literature has also enriched his (Gerber's) dictionary with several interesting memoirs of Swiss professors.

NAINVILLE, a French singer of eminence at the comic opera in Paris, between the years 1768 and 1790.

NALDI, (Sebastiano) a celebrated Italian buffo singer, performed during many seasons at the King's theatre, in the early part of the present century. He was considered the best buffo caricato that ever appeared in London. His most celebrated character was the *Fanatico* in the opera of *Il Fanatico per la Musica*. He quitted this country for Paris about the year 1819; shortly after which, he met with his death in that metropolis, by the bursting in his chamber of a portable steam apparatus for cooking.

NALDI, (Mlle.) daughter to the preceding, is an excellent singer, and was engaged, in the seasons of 1822 and 1823, at the Italian opera at Paris.

NALDINO, (Santi) a Roman monk, was a singer in the pontifical chapel there, about the year 1617. He published many motets. His death took place in 1666.

NANINI, (Giovanni Maria) a fellow-student, under Rinaldo del Mell, with Palestrina, was a native of Vallevano, and, in 1577, was appointed a tenor singer in the pontifical chapel, where many of his compositions are yet preserved. He afterwards became chapel-master of the church of St. Maria Maggiore, in which office he probably succeeded Palestrina.

There are extant some fine madrigals of his composition, and two manuscript treatises of music; the one entitled "*Centocinquanta Sette Contrapunti e Canoni à* 2, 3, 4, 5, 6, 7, 8, 11 *voci sopra del Canto Fermo intitolato la Base di Costanzo Festa*;" and the other, "*Trattato di Contrapunto con la Regola per far Contrapunto*." This latter treatise is the joint work of G. M. Nanini and his younger brother Bernardino.

NANINI, (Bernardino) a younger brother of the preceding, was distinguished as a surprising genius, and as having improved the practice of music by the introduction of a new and original style. There is, however, nothing extant of his composition, except a work printed at Rome in 1620, entitled "*Salmi à* 4 *voci per le Domeniche, Solennita della Madonna et Apostoli con dol Magnificat, uno à* 4 *e l'altro à* 8 *voci*."

NANNINI, (Livia, called La Polacchina) a very celebrated singer about the year 1700, in the service of the court of Mantua.

NANNO, an ancient Greek flutist and poet, especially known by the poem that Mimnermus wrote in his honour.

NANTERNI (Oratio) was born at Milan, where he held, for many years, towards the close of the sixteenth century, the office of leader of the band at the church of St. Celso. Picinelli, in his *Ateneo dei Letterati Milanesi*, says: "Milan may be proud of having produced, amongst its curiosities and objects of admiration in music, Oratio Nanterni. His compositions are characterised by great depth of science. His music was said to be meat and drink to those who heard it, (pasceva gli uditore.) He played also with infinite sweetness, so that there was not one who did not join in his praise." Moringa, in his *Nobiltà di Milano*, 1595, also calls him a delicate and intelligent musician, and highly spoken of. He published several of his works. Some particular specimens occur in *Bergameno Parnassus Musicus Ferdinand.* 1, 2, 3, 4, *e* 5 *voc.*, Venice, 1615.

NANTZ, town musician at Stuttgard, about the year 1799, not only distinguished himself amongst the profession as an instrumental performer, but also as a composer.

NARDINI, (Pietro) first violinist to the grand duke of Tuscany, at Florence,

was born at Leghorn in 1725. He was considered as the best pupil of the great Tartini, with whom he long resided at Padua. In 1762, he was engaged, together with several other distinguished musicians, in the service of the duke of Wurtemburg, and the following year rendered himself very conspicuous among his colleagues, by his superior performance at the birthday concert of the duke his master. In 1767, the duke's chapel establishment was considerably reduced, when Nardini returned to Leghorn; and it is from this period he composed most of his works. In 1769, he went to Padua, to revisit Tartini, whom he attended in his last illness, with affection truly filial. On his return to Leghorn, the generous offers of the grand duke of Tuscany determined him to quit that town and enter the duke's service. Shortly after this, the emperor Joseph II. was travelling in Italy, and Nardini had the honour of several times performing before him; when the king testified his satisfaction, by presenting the musician with a richly enamelled gold snuff box. In 1783, the president Dupaty was in Italy, and in the twenty-ninth letter of his published tour, he thus speaks of the talents of Nardini: "Ce violon est une voix ou en a une. Il a touché les fibres de mon oreille qui n'avaient jamais frémi. Avec quelle ténuité Nardini divise l'air! avec quelle adresse il exprime le son de toutes les cordes de son instrument! avec quel art, en un mot, il travaille et épure le son!"

Nardini especially shone in the performance of adagios; and it is said that, on hearing him without seeing the performer, the magic of his bow was such, that it sounded to the hearer rather like a human voice than a violin. The style of his sonatas is ably sustained, the ideas are clear, the motive well treated, and the expression natural, though of a serious cast, as was the character of the composer. (See the *Essay on Musical Taste*, by J. B. Rangoni, Leghorn, 1790.) Nardini died at Florence in 1796, according to others, in 1793. Among his works we can mention "*Six Concertos for the Violin*," Op., Amsterdam; "*Six Solos for the Violin*," Op. 2; "*Six Trios for the Flute*," London; "*Six Solos for Violin*," London; "*Six Quatuors for Violin*," Florence, 1782; and "*Six Duos.*"

NARES, (James) doctor of music, was the brother of sir James Nares, knight, one of the justices of the court of common pleas. For some time he was organist of the cathedral church of York, where he composed several services and anthems. From hence, on the death of Travers, in 1758, he was promoted to the situation of organist and composer to the chapel royal, and succeeded Bernard Gates as the master of the children there. The latter of these situations he resigned about two years previously to his death.

The compositions of Dr. Nares were not numerous, and were principally for the church. Two of his anthems, "*Behold how good and joyful*," and "*O Lord my God*," are inserted in the second volume of Stevens's *Sacred Music*. Dr. Nares was a studious and sound musician, and his writings show him to have been endowed with a very considerable share both of genius and learning in his profession. He died in 1783, and his remains were interred in the church of St. Margaret. As organist of the chapel royal, he was succeeded by Dr. Arnold, and as master of the children, by Dr. Ayrton.

NARYSCHKIN, (Lemen Kirilowiez) master of the hunting to the emperor of Russia from the year 1751, first conceived the idea of the hunting music in Russia, which he put in execution with the assistance of Maresch. (See Maresch.)

NASI, violinist and composer for his instrument, flourished about the year 1770, as leader at the theatre Di Fiorentine at Naples. Dr. Burney heard him the same year play some beautiful trios of his own composition.

NASCIMBENI, (Steffano) leader of the church at St. Barbara, at Mantua, flourished at the beginning of the seventeenth century. Of his printed works we can mention "*Concerti Ecclesiastici* 12 *voc.*" Venice,

1610; and "*Motetti 5 et 6 voc.*" Venice, 1616.

NASCO, (Giovanni) an Italian composer of the sixteenth century, published "*Lamentationes Jeremiæ,*" and a "*Passion,*" and "*Benedictus à 4 voci,*" Venice, 1565. There are still "*Canzoni e Madrigali à 6 voci,*" Venice, 1562, of his composition, extant in the library at Munich.

NASELLI, (Dom. Diego) a pupil of Perez, composed several operas for the theatres in Italy; not wishing, however, as he belonged to the noble house of Arragon, to be considered the composer of these works, he assumed the name of Egedio Lasnel, which is the anagram of his right name. Of these operas, we can only mention "*Attilio Regolo,*" given at Palermo in 1748, and "*Demetrio,*" represented at Naples in 1749.

NASOLINI, (Sebastiano) a native of Venice, was born about the year 1767. In 1790, he was in London, and brought out the operas of "*Andromaca,*" "*La Morte di Cleopatra,*" "*Merope,*" and "*Mitridate.*" The following year he went to Vienna, and produced at the theatre there his "*Teseo.*" It would seem that his works met with more encouragement in Germany than in England, and several of his songs became popular at Vienna. He, nevertheless, made but a short stay in that city; for in the *Indice de Spettac. Teatr.* of Milan for the same year, he is mentioned as again composing for the theatres at Trieste and Padua. About the year 1800, being engaged to write for the carnival of Venice, instead of attending to composition, he gave himself up so entirely to debauchery, that he became its victim, and died before the completion of his engagement. Of his works we can futher enumerate, "*La Nitetti,*" op. ser., Trieste, 1788; "*Semiramide,*" Padua, 1791; "*L'Ercole al Termodonte ossia Ippolita Regina delle Amazoni,*" Trieste, 1791; "*Eugenia,*" Dresden, 1794; "*Il Trionfo di Clelia,*" Venice; "*Il Torto imaginario,*" op. buffa, Venice, 1800; and "*L'Incantesimo senza magia,*" op. buffa, Venice, 1800.

NATALRESTA, a violoncellist at Paris, and composer for his instrument, about the year 1785.

NATHAN (Isaac) was born at Canterbury in the year 1792, and being intended by his parents for the Hebrew church, was, at the age of thirteen, placed at Cambridge, under the care of Mr. Lyon, the Hebrew teacher to the university, where he made considerable progress in that language, as also in the German and Chaldean. It was only as a relaxation from his severer studies that he was permitted to learn the violin; a circumstance which led to an early display of his innate love for music, and eventually brought about an entire change in the views of his parents. His frankness of disposition and sweetness of voice, made him a favourite with his masters and schoolfellows; and so encouraged was he by the praises he received, and the pleasure he felt in the cultivation of his taste for the science, that crotchets and quavers usurped their dominion over his then more legitimate pursuits, and lost in the pleasing mazes of harmony, all his pocket money was laid out in the purchase of music paper, on which he felt anxious to try his talent at composition. Ignorant of the theory, his effusions of fancy were unintelligible to all but himself; and it was not a little singular to see him playing from a group of notes, without any guide as to time, &c. but such as his own ingenuity had furnished him with.

On his return home, his passion for music was so apparent that his relations determined on articling him to Dominico Corri, whose name inspired him with such awe, that his natural diffidence for a short time operated against his pursuits. His timidity, however, wore off, and the embarrassments of Mr. Corri, which kept him sometimes long without a lesson, acted as an additional stimulus to his own exertions. In the attic of his father's house was an old harpsichord, considered as useless, and this the young student made the seat of his indefatigable efforts. At this instrument did he regularly place himself by four o'clock in the morning, and so intent was he on

application that no inducement would tempt him from it, his provisions often remaining untouched the whole day. Eight months after his apprenticeship commenced with Corri, he composed his first song, called "*Infant Love,*" which was quickly followed by "*O come, Maria,*" and "*The Illiterate Boy.*" His next production was "*The Sorrows of Absence;*" from which a trifling dispute arose between him and his master, that, more than any other circumstance, tended to confirm him in his pursuits. Corri had pointed out a passage in the last-named song which he considered a breach of theory, and was so severe on his pupil, that young Nathan was roused to a pitch of confidence which made him contend for the accuracy of the passage objected to; a little argument followed, and the pupil having brought to the recollection of his master certain allowances granted to genius which he had overlooked, he came off victorious; a triumph which has often been mentioned by Nathan as having mainly contributed to the success of his future exertions.

From time to time he produced compositions which would have done credit to more established authors; and as "music is the food of love," it is not very singular that he should at an early age have felt a passion so general in its attack on mortals. He married a young lady of highly respectable connections, and whose literary talent has sent into the world works of no inconsiderable merit.

Possessing the natural feeling for music which we have described, it was not extraordinary that his compositions should keep pace in beauty with the subjects for which he wrote; and the poetry of Lord Byron presenting a field best calculated for the display of his genius, his acquaintance with his lordship's works brought with it the commencement of his acknowledged merit as a musician. His first selection from Lord Byron was those beautiful lines from the "*Bride of Abydos,*" beginning "*This rose to calm my brother's cares,*" which in a few hours was composed and placed in the hands of the engraver. He has since published from the same poem, "*Think not thou'rt what thou appearest,*" "*Ah, were I severed from thy side,*" and "*Bound where thou wilt my barb.*" His song from the Giaour, "*Yes, love indeed is light from Heaven,*" is one of his happiest efforts; and the "*Yair Haide,*" "*My life, I love you,*" with a variety of other selections from his lordship's poetry, are works of merit. Shortly after his composition of "*Night wanes*" appeared, Nathan was introduced to lord Byron by the honourable Douglas Kinnaird, and ever after experienced from his lordship proofs of his condescending kindness. To dwell on the merit of the Hebrew melodies is unnecessary, as their excellence has been so universally acknowledged; we cannot help, however, thinking, that while the tide of popular opinion is now directed to lord Byron's publications, it is but justice to direct the public mind to a contemplation of the sacred poetry written by his lordship for these melodies, than which nothing can be more truly sublime, or beautifully calculated to perpetuate a reverence for religion and piety.

A circumstance connected with the composition of these melodies deserves mention. Nathan was so totally absorbed in the poetry which relates the raising of Samuel by the witch of Endor, that, in setting it to music at the house of Mr. Basil Montague, (the chancellor counsellor) the son of this gentleman, on wishing Nathan good night, said, "I really think it better to depart, Nathan; for you look so wild, that I should soon imagine you Samuel himself." That the subject had entirely chained his mind to a corresponding feeling, appeared the next morning, when Nathan was seized with an alarming aberration of memory, which continued several hours. The subject forms a glee, and must be heard to be properly appreciated. His first theatrical composition was for Kean, "*Scarce had the purple gleam of day,*" which met with enthusiastic applause.

Had Nathan been as great in worldly as in musical science, he must have enjoyed an early and abundant harvest: this, how-

ever, was not the case; for naturally benevolent, the treachery of others involved him in embarrassments from which he found it difficult to extricate himself. He was at length compelled to be absent from London, and during a temporary sojournment in the west of England and Wales made every exertion, though unsuccessfully, to retrieve the losses he had sustained.

On his return to London, however, his creditors beset him, and hinting that he ought to make his *voice* available to their demands, he, solely to convince them of his integrity, consented to make a public trial; at the same time, with a feeling which redounded to his honour, offering to secure them a claim on the fruits of his industry should he be successful.

He appeared at Covent-garden as *Henry Bertram*, in *Guy Mannering*, and, in the unaccompanied duet, elicited enthusiastic applause; but when accompanied by the band, his want of sufficient power totally deprived him of the advantage which his acknowledged science would otherwise have given him, and a failure was the consequence. Though nothing would be more illiberal and ignorant, than to require our professors of music to abide a similar trial of their *vocal* capabilities, yet, as this circumstance has been sometimes unjustly urged against the vocal talent of Nathan, we subjoin part of a private letter (with which we have been favoured) from that gentleman to a friend, in which he adverts to his appearance. "Of all risings and fallings in life," says Nathan, "the falling of the pocket is the most annoying, owing to certain little accompaniments in the form of angry creditors, who set a man thinking. Of two evils, according to custom, I chose the least, not considering 'durance vile,' under the best auspices, as a bed of roses, more particularly when upwards of two hundred miles from those whose tender age and necessities required my exertions; and as desperate cases require desperate remedies, I deemed it prudent to purchase my liberty, by convincing those who had claims on my personal property, that I really did not possess a Stentorian power of lungs sufficient to fill Covent-garden theatre. As a proof that vanity had no hand in the business, I sent Mr Harris a critique from Canterbury, (*where I had* tried the character proposed for me) not the most flattering to my *feeble voice*.

"For the Adonis-like state of my appearance, I cannot in honest truth say much; but I query, with a plaster on his breast, and an unhealed blister on his back, whether even the *Apollo Belvidere*, (to whom I beg it to be understood I bear not the slightest resemblance) would have looked so attractive as in a whole skin. Dressed and patched for the occasion by my much esteemed medical friend Mr. Hare, of Argyle-street, I dared my fate, and while I strutted 'my hour on the stage,' pardon me for most profanely altering the text of Shakspeare, 'the curs snarled at me as I walked along.' Let me disclaim any allusion to those whose condemnation proceeded from an honest expression of opinion; ignorant as they were of the disadvantages under which I laboured, I could but anticipate their sentence. I allude only to such, who, to serve party or private purposes, came with a premeditated design to crush me."

The popular music in "*Sweethearts and Wives*," by Nathan, though composed at a few hours' notice, powerfully exhibits the versatility of his talent: "*Billy Lackaday's Lament*," "*Why are you wandering*," "*The Secret*," and "*I'll not be a maiden forsaken*," are productions that must establish his talent as a theatrical composer; indeed the latter song is so original, and the connection of the poetry and music so intimate, that it would alone be sufficient to stamp his reputation. In his orchestral arrangements he is equally happy, and his accompaniments possess a richness of harmony that reach beyond the ear of the auditor.

As a singing-master, Nathan has few superiors; for while his voice affords an example of science in a high degree of cultivation, his late work, "*An Essay on the History and Theory of Music, and on the Qualities, Capabilities, and Manage-*

ment of the Human Voice," evinces a research and comprehensive knowledge of that subject. The work here alluded to is dedicated to the king, and is valuable to the musical student. When it is considered that the information it contains has been accumulated by the perseverance and unwearied assiduity of a young man, whose unremitted industry has paved the way to the reputation he enjoys, the reflection should operate as a stimulus to others, whose circumstances or situations compel them, unassisted, to combat with pecuniary or other difficulties.

NAUDOT, a flutist at Paris, and composer for his instrument, published some music there in 1720 and 1726.

NAUMANN, (JOHANN GOTTLIEB or AMADEUS) master of the electoral chapel at Dresden, and one of the first composers in Germany, was born in 1741, in a small village near Dresden, of very poor parents, and was carried to Italy by a Swedish virtuoso, who discovered and wished to encourage his talents for music. He had to struggle a long time with bad fortune, but his ardour was never relaxed. After seven years' study, during which he formed himself under the great Tartini at Padua, under Martini at Bologna, and in the Neapolitan school, he returned to Germany, when the king of Prussia elected him master of one of his chapels. He afterwards made two journies to Italy, where he composed several operas, which had the most distinguished success in all the theatres of that country. The different courts of the north endeavoured to attract him by the most brilliant and flattering offers; but he always preferred a residence in his own country, where he spent every summer in his native village, on the banks of the Elbe. For some time before his death he had devoted himself almost exclusively to sacred music, and he has left some very valuable compositions of that kind in the archives of the chapel at Dresden. In the year 1801, he died of apoplexy, with which he was struck while walking in the electoral park.

We cannot refrain adding to the foregoing account of the celebrated Naumann, the following article, extracted from Gerber.

"Naumann did not get quite so readily to Italy as has been usually said, on the contrary, he had previously to undergo at Hamburgh, where he arrived in 1767, many trials of his patience, through the conduct of his master, Von Weestrom, a Swedish amateur, who had become very tyrannical and parsimonious towards him. Indeed, little time was left him for studying the science of music, and except now and then playing on the tenor, he was obliged to submit to the meanest and most painful offices. In this condition he spent ten weeks at Hamburgh; during a part of which, Weestrom had a severe and dangerous illness, and also, it is believed, sustained a considerable reduction in his finances. Nevertheless, they set out in the spring of 1758 on their journey to Italy; no small part of which the poor and patient Naumann had to perform on foot, through rain and snow, indifferently clothed, and with very meagre diet. At Venice, and afterwards at Padua, to which latter town his master went to pursue his studies under Tartini, Naumann had even to earn his daily subsistence by writing music; and he declares that he had copied, in six or seven months, besides an immense number of minor pieces, upwards of seventy *concerti*, all of which Von Weestrom sold for his own benefit. He was indeed reduced so low as even to be obliged to cook for his master. What still, however, most grieved the unfortunate youth was, that he now had not a moment to spare for practising his favourite science, much less was there a chance of his obtaining regular instruction from a professor. One day, however, having to carry as usual the violins of Messrs. Eyselt, Hunt, and his master to Tartini's, he mustered up courage to petition the professor, to be allowed the favour of now and then staying at the door of the room, when his master or one of his countrymen were receiving instruction, so that he might just catch a little information at a distance. Tartini, who was of the kindest disposition, pleased with the humility of the request, imme-

diately offered to receive him as a regular pupil. Accordingly he now enjoyed the benefit of attending, twice a week, a gratuitous course of instruction from this great master; at one lesson accompanying Eyselt, and at another, Hunt. He had, moreover, the good fortune of passing about this time from the service of his despotic master to that of Hunt, who was of a very opposite character. Having thus spent three years and two months at Padua, and having acquired, besides a great proficiency on the violin, no ordinary skill on the harpsichord, he was introduced to Mr. Pitscher, who was travelling through Italy at the expense of prince Henry, and who, failing in his design of obtaining instruction from Tartini, applied to take lessons of Naumann, then considered his best pupil, and also made him the offer of accompanying him, free of expense, on his tour through Italy. This was too delightful a proposal not to be accepted by Naumann with alacrity. Tartini himself, indeed, unwilling as he was to part with his favourite, deemed his removal almost indispensable to his becoming great in his profession. Accordingly he left Padua with Mr. Pitscher in 1761, proceeded to Rome, and thence, in a few weeks, to Naples; the charms of which city, together with the delightful climate, and above all the splendid theatres, detained them six months. It seems that Naumann there devoted himself exclusively to theatrical composition, and tried his strength in that style on several detached pieces of Metastasio's poetry, which he meant for the stage. At length they quitted Naples, spent the Easter holydays at Rome, and then proceeded to Bologna, where, on presenting Tartini's letters of recommendation, Naumann was immediately admitted by the celebrated Padre Martini to his academy, on the footing of an old acquaintance, and failed not to dip freely in the treasures which he discovered in this master's library. Meanwhile the time allowed to Pitscher, for his residence in Italy, had expired; but as war still continued to rage throughout Saxony, Naumann thought best to let Pitscher return alone to Germany, remaining himself at Venice until a more auspicious period. In that city he soon got a sufficient number of pupils, to supersede all cares about his immediate wants, and indeed before two months had elapsed, his greatest wish, up to that period was accomplished, by his being engaged to compose an opera buffa for the theatre of St. Samuel. Though no longer than a month was allowed him to finish this opera, it still met with universal applause, and for at least twenty nights never failed to attract an overflowing audience to both pit and boxes. On account of the shortness of the intervening time, he undertook for the next carnival only part of an opera, which however, was not less successful; the act which he composed being universally preferred to the remainder, set by two other masters." (The titles of those two pieces are not known to Gerber.)

"Having now resided eighteen months at Venice, and in all seven years in Italy, the treaty of Hubertsburgh at length restored peace and tranquillity to his native country. His insuperable longing for home then increasing every day, a thought occurred to him of sending his parents the score of one of his operas, as a specimen of his abilities, and requesting them to get the work shown to persons about the court. To effect this, his mother went to Dresden, and was so fortunate as to be enabled to place the manuscript in the hands of the dowager electress Marie Antoinette. This princess, who was an excellent musician, immediately looked into the score in the presence of Naumann's mother, and dismissed her with the remark, that she must be allowed to doubt whether the music she saw was really the composition of the young man, but that she would inquire into the subject. She then wrote to several of the professors of Italy, and receiving answers from them unanimously filled with eulogiums on the talent of young Naumann, she gave him a nomination in her chapel, accompanying it with a sufficient pecuniary remittance for his journey to Dresden. Naumann did not lose a day in quitting Italy, and arrived at Dresden in 1765. He then

directly wrote a mass, and performed it himself before the electress-mother; upon which he was immediately raised to the rank of composer of sacred music to the elector, with an appointment of two hundred and twenty dollars, and his leave for a second journey to Italy, to fulfil his remaining engagements there; and was not only accompanied by the diploma of composer to the elector, but also the two young students, Schuster and Seydelmann, were consigned to his superintendence while abroad. He now again visited the greatest part of Italy with his companions, making the longest stay at Naples. Being then engaged to compose the opera of '*Achille in Sciro*,' for Palermo, an opportunity was afforded him of seeing Sicily. From thence they proceeded by the way of Naples, Rome, &c. to Venice, where, being occupied with the opera of '*Alessandro*' for the theatre, he unexpectedly received the commands of his court to return to Dresden, for the purpose of setting to music the opera of '*La Clemenza di Tito*,' for the elector's nuptials. This was the only opera which he composed for the grand theatre there. In 1772, he undertook a third journey to Italy, at his own expense. He then composed there, in eighteen months, the operas, '*Solimanno*,' '*Le Nozze disturbate*,' and '*L'Isola disabitata*,' for Venice, and the '*Armida*,' for Padua, with such success, that more of his works were bespoke from all parts of Italy. Soon after his return to Saxony, the situation of chapel-master of Berlin was offered him by Frederick the Great, on favourable terms; but Naumann remained faithful to his sovereign, although at a much inferior salary. This sacrifice at the shrine of patriotism perhaps contributed to his being, shortly afterwards, appointed chapel-master by his own court, with a salary of one thousand two hundred dollars per annum. It was in the course of his third journey to Italy that Naumann wrote the opera of '*Amphion*,' for the celebration of the birthday of the king of Sweden. This piece had the greatest success, and was the occasion of his being invited afterwards to Stockholm, where, in 1780, the new theatre was opened with his opera of '*Cora*,' when he himself presided at the orchestra. After this performance the king of Sweden testified his satisfaction in the most gracious terms, and presented the composer with a medal, worth fifty ducats, together with his portrait and that of the queen. These favours were exclusive of the pecuniary remuneration which had been agreed on for his labour. In the following year he composed, for the same theatre, the opera of '*Gustavus Vasa*,' which was also successful. In 1785, he was charged with the composition of a new Danish opera, '*Orpheus*,' for the theatre at Copenhagen. How honourably he acquitted himself of this commission, professor Cramer has given the musical public an opportunity of judging, by arranging and publishing that opera for the piano-forte, with a German translation. This piece had such success at Copenhagen, that the Danish court offered him the place of royal chapel-master upon very flattering conditions, and with a brilliant salary. These tokens of esteem and admiration from the kings of Sweden and Denmark, though great, were, however, of no consideration with Naumann when compared with the many instances of royal regard he experienced from William II. That prince was indeed ranked amongst the consummate judges of music; and it is difficult to say whether his predilection for Naumann's chaste and exquisite muse, did not as much honour his own taste, as it redounded to the composer's glory. In 1789, Naumann wrote, at Berlin, the first act of his '*Médée*,' the composition of which fell to him by lot. This was to have been performed at the carnival, but was not ready in time. Having, in 1793, composed the second act, he went again to Berlin, at the king's request, on purpose to bring this opera out on his majesty's birthday, when he received a royal gratuity of two thousand dollars. It was then that the king also committed to him the perfecting of the rising talents of Himmel and Miss Schmalz; and it is well known how well he acquitted himself of this task. Having declined many

invitations and orders from Paris, he, in 1795, reintroduced his two pupils to the king of Prussia; and on that occasion they performed before his majesty at Potsdam, besides other works of their master, the oratorio of '*Davidde in Terebinto*,' written in 1794 for Dresden. So highly was the monarch pleased both with the composition and the skill of the two pupils, that he presented Naumann with a snuffbox richly set with brilliants, and decorated with the royal cipher. In the spring of 1797, he again received a most gracious royal invitation to come to Berlin, and hear his pupils sing at the nuptial fêtes; one thousand dollars for travelling expenses, and a snuffbox, worn by the late king Frederick II., were adjoined to this request, to render it the more acceptable. It was then," continues Gerber, " that I too had the pleasure of witnessing the triumph enjoyed by Naumann, when his pupil Himmel made his first appearance before the courts of Berlin and Cassel, presiding at the piano-forte in his '*Semiramide*,' in his grand cantata, and in his two cantatas, '*The Hessian Sons*' and '*The Prussian Daughters*,' and when Miss Schmalz contributed so much by her exquisite singing to give additional force to the above masterpieces. I was present, also, when Fasch's excellent conservatorio held an extraordinary sitting in honour of Naumann, to entertain him with the one hundred and eleventh psalm in Latin, for four voices, which he had sent them the year before, to which were added some divinely beautiful lines from Fasch's celebrated *Miserere* for sixteen voices.

" Many a festive scene had Naumann now embellished at Berlin with his talents; nor was he less zealous in his devotions to the science at Dresden, though his career was there more private and regular. At length the Dresden public, too, appeared determined to honour this skilful artist in a distinguished manner; and his composition of Klopstock's '*Lord's Prayer*,' then just finished, afforded them an excellent opportunity. According to an account from Dresden of this masterpiece, (in the first year of the Leipsic *Musical Gazette*, p. 883) a single hour, favoured by the muses, was sufficient for Naumann, to mature the plan of it. To finish it, however, took him, with the utmost industry, no less than a year and a quarter. The score, from which he himself led at the performance, was the third revision. Baron Racknitz caused an orchestra to be erected for the purpose in the new town church, where eighty singers and one hundred instrumentalists performed the '*Lord's Prayer*' and the one hundred and third psalm, on the 21st of June in the afternoon, and a second time on the 21st of October in the evening, the church then being illuminated with great effect, and the audience a crowded one. The psalmist's text was wrapt in soft solos, whilst the prayer, on the contrary, was given in full choruses. On this occasion there was published a poem of twelve pages octavo, entitled '*On Naumann's Oratorio, performed on the 21st of June, 1799, in the Church of the New Town, for the Benefit of the Sufferers by the Floods, and on the 21st of October for the Benefit of the City Infirmary*,' Dresden, 1799, in which the poet expresses his feelings on hearing this masterpiece. The first performance produced one thousand dollars, after all charges were deducted. Finally, his last opera, '*Aci e Galatea*,' was performed at Dresden in 1801, with unqualified applause. Already, while he was composing it, there was a report that, with this piece, he intended to take leave of the theatre. Alas! this was too true! inasmuch as, shortly after this composition, he took leave of society altogether: however, with the exception of some defect in his hearing, he found himself yet tolerably well. With what cheerfulness he must then have contemplated his past life! How he must have blessed his ultimate fate, on the retrospect of the first four hopeless and sorrowful years of his journeyings in Germany and Italy. He now not only felt himself respected as a professional man, but beloved in his own circle as a husband and father. Indeed it ought to have been

mentioned before, that during his residence at Copenhagen, in the year 1792, he married the daughter of the late Danish admiral Grodbshilling, a lady who, at first sight, inspired all beholders with esteem and affection. He likewise built himself at Blasewitz, his native village, a pleasant country house, where he could devote himself undisturbed to the muses.

"He was just about, it is said, to buy many young trees for this his *Tusculanum*, and, with that object in view, was strolling quite by himself on the 21st of October, towards evening, through some extensive grounds, when he was seized in a retired spot with an apoplectic fit. Stunned and speechless, he was just able to crawl a few paces sideways, but there he remained lying, benumbed and senseless, in very raw night air; those who passed by taking him to be some person overcome with liquor, and his wife's messengers having searched the town for him in vain. At length he was found in the morning, in that situation, by some huntsmen; they took him immediately to the nearest house, where all possible means were used to save him, but without success; he continued senseless until four o'clock in the morning of the 23d of October, when he expired. After his funeral, the grand chamberlain Von Rachnitz caused his death to be commemorated in the Stessian-hall, by the performance of several of his compositions by the electoral band, in full mourning, led by the chapel-master Schuster. On that occasion Naumann's name in conspicuous characters, surmounted by a lyre within a wreath of laurels, appeared over the orchestra. His pupil Miss Schmalz embellished the whole by the execution of her solos. Subsequently, also, the concert of amateurs paid a tribute to his memory in 1802, by an Epicedium, prepared for the occasion, to which a young artist and pupil of the deceased, named Berner, from Berlin, composed the music. The music director Tag, of Hohenstein, also had a dirge, with accompaniment on the piano, printed in honour of the deceased.

"Thus died Naumann in his sixtieth year; prematurely indeed for his family, and no less so for the science of music, but, as regarded himself, in unalloyed prosperity, without having missed any of the comforts of life, and without feeling the approach of his dissolution, in one word, surprised by death, in the very lap of felicity. In writing this dictionary," concludes Gerber, "my task has not very often been cheered, by being able to finish, as I do here, the biography of an eminent professor with a result adequate to his merits and devotion to the pleasure and happiness of his fellow-creatures! A very transient retrospect of our departed musical favourites, will but too well corroborate this melancholy remark. What a splendid career Handel ran through for about fifteen years; but how was his horizon overcast towards the close of his life: and the great Hesse, was he more fortunate, wandering in his old age about Vienna and through Italy? Graun, gentle Graun, perhaps, breathed his last more placidly on his well-earned laurels; but whoever recollects, from the life of Fasch, how the gentlemen of the royal Prussian chapel were obliged, during the seven years' war, to subsist many years without salary, will find his situation in his latter days to have been any thing but enviable. The extreme poverty and distress amidst which Dittersdorf and Piccini also awaited their dissolution, are but too notorious. Such a melancholy fate could not indeed befall the frugal Sebastian Bach, who never aspired at a splendid fortune; but then fate visited him, in his old age, with blindness. Jomelli died by all accounts of a broken heart at the ingratitude of the public. Similar disheartening feelings seem also to have driven the unfortunate but able George Benda to a seclusion from all human intercourse; and to say all in all, what was the far-renowned Mozart's fate?"

We now subjoin a catalogue of the principal works of this eminent composer. For the church: "*La Passione di Giesu Cristo*," oratorio, words by Metastasio, Padua; "*Isacco figura del Redemtore*," of Metastasio, Padua and Dresden; "*Giuseppe rico-*

nosciuto," of Metastasio, Padua and Dresden; "*Zeit und Ewigkeit,*" Padua and Mecklenburg-Schwerin; "*Santa Elena,*" of Metastasio, Padua and Dresden; "*Joseph recognised by his Brethren,*" of Metastasio, Paris; "*Unsere Brüder,*" Paris and Mecklenburg-Schwerin; "*Il Figlio Prodigo,*" Paris and Dresden. A second composition of the "*Passione di Giesu Cristo,*" Dresden; "*Te Deum,*" Dresden; "*2d Psalm,*" manuscript; "*96th Psalm,*" printed; "*103d Psalm,*" printed; "*111th Psalm,*" in Latin, for four voices; "*Davidde in Terebinto,*" oratorio, Dresden, 1794; "*Canto de Pellegrini dell' Istesso,*" oratorio; "*Aggiustatos per Arpa o Cembalo,*" 1798; "*Klopstock's Lord's Prayer,*" 1799; "*Messa solenne,*" op. posthume, Vienna, 1804; "*Offertorium solenne, Lauda Sion Salvatorem, in Circumcis. Domini,*" op. posthume, Vienna, 1804; "*3d Psalm, for 4 voc.,*" Vienna, 1804; "*Twenty-seven Masess,*" written since the year 1766, chiefly for the royal chapel at Dresden: these are all in manuscript. "*Betulia Liberata,*" oratorio, manuscript; "*La Morte d'Abelle,*" oratorio, manuscript; "*The 95th Psalm, with a Sanctus, &c. in double Chorus,*" and "*The 149th Psalm;*" these two last were composed for the brethren at Hernhuth. For the theatre, the following operas: "*Achille in Sciro,*" Palermo, 1768; "*La Clemenza di Tito,*" Dresden; "*Le Nozze disturbate,*" comic op., Venice; "*Isola disabitata,*" Venice, 1773; "*Il Solimano,*" Venice; "*Ipermestra,*" Venice; "*Il Vilano geloso,*" comic opera, Dresden; "*L'Ipocondriaco,*" comic opera, Dresden; "*Elisa,*" opera ser.-com. Dresden; "*Osiride,*" op. ser. "*Tutto per Amore,*" op. ser.-com., Dresden; "*Amphion,*" Stockholm, "*Cora,*" "*Gustavus Vasa,*" "*La Reggia d'Imeneo,*" Dresden; "*Orfeo,*" Copenhagen; "*Médée,*" Berlin, 1788; "*Protesilao,*" 1793; "*L'Andromeda,*" "*La Dama Soldato,*" opera buffa, Dresden, 1791; in this opera is the song of "*Vino vecchio,*" so well known in London. "*Amore giustificato,*" opera buffa, Dresden, 1792; "*Aci e Galatea, ossia i Ciclopi amandi,*" Dresden, 1801. For the chamber: vocal: "*Ecco quel fiero istante,*" a canzonet, for soprano and violin, 1778; "*Freemasons' Songs,*" Leipsic, 1778; "*Airs from Robert and Calliste,*" written for Mad. Helmuth; "*A Collection of thirty-six German, French, and Italian Songs, with Accompaniment for the Piano-forte,*" "*Die lehrstunde,*" of Klopstock, 1786; "*Six Italian Ariettes, with Accompaniment for the Piano-forte,*" 1790; "*Six French Ariettes,*" 1790; "*Ode on May, the Words by Clodius,*" Berlin; "*Elegy, by Hartmann, 'An die völker, von Wiesinger,'*" Dresden, 1794; "*Blumenstraus für Lina,*" Leipsic, 1794; "*12 von Elisens geistlichen liedern buym klavier;*" "*Six Airs, avec Accompagnement du Piano-forte par M. le Comte de Hartig;*" "*Die Ideale von Schiller,*" Dresden, 1796; "*Airs François pour Piano-forte et Guitare,*" Hamburgh, 1797; "*25 neue Lieder verschiedenen inhalts von der Frau von Reck,*" Dresden, 1799; and "*Cantatina an die Tonkunst.*" Instrumental: "*Six Quatuors for Piano-forte, Flute, Violin, and Bass,*" Op. 1, Berlin; "*Six Trios for the Harpsichord and Violin,*" Op. 2, Berlin; "*Two Symphonies for a full Orchestra, from the Operas of Cora and Elisa,*" Op. 3, "*Six Sonatas for the Harmonica or Piano-forte,*" 1786; "*Ditto, Second Part,*" Dresden, 1792; "*Overture to Médée, for the Piano-forte and Violin;*" "*Concerto for the Harpsichord, in B.,*" Darmstadt, 1794; "*Three Sonatas for the Harpsichord, with Violin and Bass,*" Paris; "*Six Duos faciles pour 2 V., à l'usage de Commençants,*" Leipsic.

NAUSS, (JOHANN X.) organist at Augsburg about the middle of the eighteenth century. He published, in 1751, a work on thorough-bass; he also published two volumes of preludes, fugues, airs, and pastorals, under the title of "*Die Spielenda Muse,*" and afterwards five volumes of short pieces for the harpsichord. The whole were printed at Augsburg.

NAUZE, (LOUIS DE LA) member of the academy of inscriptions and belles-lettres, inserted in the thirteenth volume of the

memoirs of that society, a dissertation on the songs of ancient Greece.

NAVARA, (Francesco) of Rome, flourished towards the end of the seventeenth century. In 1696, he brought out, at Venice, the opera "*Basilio Re d'Oriente.*"

NAVARRA, (Vincenzo) a priest at Palermo, in Sicily, was born there in 1666. He published, in 1702, a work entitled "*Brevis et accurata totius Musicæ Notitia.*" He also wrote a book called "*Le Tavole della legge numerica ed armonica, nelle quali si disvelano gli arcani più reconditi del numero e della musica.*" This work was about to be published when the author's house was consumed by fire, in 1710.

NAVARRO, (Francesco) a monk at Alvaro, in Old Castile, about the year 1620, wrote a work entitled "*Manuale ad usum chori juxta ritum fratrum minorum,*" and another called "*De orat. et por. canon.*"

NAVOIGILLE, (Guillaume) a French musician, was, in the year 1798, first violin at the Pantomime Nationale at Paris. He published some quartets for the violin, and also wrote the music of the following pieces for his own theatre: "*La Naissance de la Pantomime,*" Paris, 1798, and "*L'Héroine Suisse, ou Amour et Courage,*" Paris, 1798. There is also a musician of this name at Paris, who is probably a son of the preceding.

NAZZARI, a pupil of Carmanati, and violinist at Venice in 1770, was then considered as one the first solo players in Italy.

NEANDER, (Alexius) director of the music at the church of St. Kilian, at Wurtzburg, in the year 1600, published "*Motetti à 4, 5, 6—24 voci,*" first, second, and third parts, Frankfort on the Maine, 1605-1606.

NEATE (Charles) was born in London in the year 1784. His early indications of a capacity and taste for music were noticed by some friends of his family, who strongly advised his being brought up to the musical profession. He was under great obligations to these friends, but particularly to William Sharp, for directing his musical studies, and superintending his steady practice on the piano-forte, until the period when he formed a very intimate acquaintance with John Field, who had then just begun to distinguish himself as a piano-forte performer. Neate received the benefit of his friend's instructions, and had also the advantage of hearing his incomparable performances, until Field's departure for St. Petersburg. Neate and his friend Field being both great admirers of the violoncello, were kindly instructed on that instrument by their mutual friend W. Sharp. Neate's partiality for the violoncello still continues up to the present time, and he frequently takes a part on it as a relaxation from his labours on the piano-forte, although he does not perform on the violoncello professionally. His first public performance was at the oratorios under the Ashleys, who had invited him the previous season to hear Dussek, and also granted him the privilege of turning over the leaves for him. The great performances of this celebrated master animated Neate, then a boy, with an increased zeal for his art, and with the ambition of occupying a similar post of honour before the public, when Dussek should quit England. Just at that period Neate was indeed selected to supply the vacancy, and continued to fill that department for several successive years. He was one of the first members of the Philharmonic concerts, and was chosen a director for the second season; to which situation he has been reelected every year since, with the exception of the two years that he was on the continent. Being a very ardent admirer of Beethoven's music, he had fully determined to become personally acquainted with that great artist, should circumstances ever afford him an opportunity of so doing; accordingly, as soon as the peace was proclaimed, he gave up a very considerable connection, in order to visit Vienna. So gratified was he with the reception he met with in that capital, that he was induced to remain eight months; during the whole of which time he enjoyed Beethoven's friendship and pro-

fessional advice. He also passed five months at Munich, when he studied composition under Winter. He also took a few lessons of composition of Woelfl, who strongly counselled him to publish, and selected from among his manuscripts a sonata, which he desired should be inscribed to him; accordingly Neate published his Op. 1 in the year 1808. He did not then continue to publish, as he felt that the time devoted to keeping up his practice on the piano-forte, added to those hours he was engaged in teaching, and his occasional violoncello playing, left him far too little leisure to admit of a hope that he would arrive at that eminence, as a composer, which would satisfy his ambition; he therefore made up his mind to be no composer rather than one under such unfavourable circumstances. But on hearing it insinuated that the reason assigned for his not continuing to publish was, that he did not compose his Op. 1, he was again induced to take up his pen and intrude himself upon the public as an author, which, but for these unfounded suspicions, he would certainly not have contemplated. He published his Op. 2 in the year 1822, and has, since that time, arrived at his Op. 9.

NECELLINI, (Dom. Marco) chapel-master to the duke of Parma about the year 1670, was in high repute as a composer.

NEEFE, chapel-master and court organist to the elector of Cologne, at Bonn, was born in 1748 at a village in Saxony. He first studied the law at Leipsic, and at the same time received instructions in music from chapel-master Hiller, under whom he made such progress, that he at length decided on following the musical profession, for which an opportunity presented itself, by some of his compositions for the German comic opera at Leipsic being performed and so much applauded, that the situation of conductor of the orchestra at one of the theatres of that town was soon after offered to him. After holding this place several years, he accepted the offices of court organist at Bonn, and conductor of the orchestra at the theatre Grossman in that town. In 1785, the old elector of Bonn, who had always paid the theatrical company out of his privy purse, died; in consequence of which Neefe lost his salary, and was obliged to supply by other means this diminution of income. He therefore quitted the theatre altogether, and commenced business as private teacher of music; in which occupation he soon met with a wide scope amongst the first families at Bonn. He now appeared for some years to be tolerably well off, when the new elector again established a court theatre, at which Neefe regained his former situation of conductor, and his wife hers, as an actress. This obliged him to give up teaching, and again devote all his time and exertions to the theatre. Meanwhile the French war broke out. The enemy approached nearer every day, the theatre was shut up, and his salary lost a second time. About this time he took his eldest daughter to Amsterdam, as a singer in Hunnius's company, there being no prospect left for her at Bonn; and he himself wished to have accepted a temporary engagement with that company as leader, could he have obtained the necessary leave from the elector. However, he was obliged by the court to remain at Bonn, to see it occupied by the French, who first appointed him a magistrate, and afterwards, on his request, actuary, in which capacity he, at least, received coin instead of paper money. Yet this resource, too, lasted but a little while, for himself, administration, and all were cashiered at a moment's notice. The disbanding of Hunnius's company about this time, compelled his daughter to quit Amsterdam and engage with Bessau, of the Dessau court theatre, who, having lost the leader of his band in 1796, gladly accepted the offer of Neefe's services in this situation. He accordingly set off with his family for Leipsic, where he obtained a regular discharge from the elector, who happened at the time to be there, and proceeded to join the company at Dessau. There he had just begun to look for the enjoyment of better times, having

been appointed in 1797, besides *chef-d'orchestre* at the theatre, conductor in the prince's chapel at the court, when a cough of a few days' duration suddenly put an end to his life in 1798. Of his works we can mention "*Musical Intelligence from Münster and from Bonn;*" (in the thirty-eighth number of the Berlin *Musical Gazette.*) This article, as well as that in Cramer's magazine, may serve the contributors to periodical publications as models to musical criticism. "*Thirteen Variations of Das Fruhstuck Schmeckt viel bessa, &c.* (Breakfast tastes better, &c.) *for the Harpsichord,*" Bonn, 1793; "*Six Variations of the March in the Zauberflöte, for the Harpsichord,*" Bonn, 1793; "*Fantasia per il Cembalo,*" Bonn, 1798; "*Allegories and Visions of Zerder harmonized,*" Leipsic, 1798. This was his last composition. Amongst the operas which he arranged for the harpsichord, there are, besides several of Mozart's, the "*Two Anthonys,*" and "*Klementin.*"

NEGRI, (Giuseppe) musician in ordinary to the elector of Cologne, at the beginning of the seventeenth century, was born at Verona. He published "*Madrigali e Arie,*" Venice, 1622.

NEGRI, (Marco Antonio) a composer, born at Verona, also flourished about the beginning of the seventeenth century, and published "*Salmi à 7 voci,*" Venice, 1613.

NEGRI, (Maria Catarina) an Italian singer, born at Bologna. She sang at the opera in London, under the direction of Handel.

NEGRI, (Dom. Francesco) an ecclesiastic and pupil of Antonio Lotti at Venice, about the year 1740, was eminent in his time as a performer on the harpsichord and violin. At his death he left several motets, cantatas, and instrumental pieces of his composition.

NEHRLICH, (Johann Peter Theodor) professor of the harpsichord at Moscow, in 1798, was born at Erfurt in 1770. Endowed with a flexible tenor, he manifested, at a very early age, an extraordinary genius for music, on account of which he was, as he went to the grammar-school in the above town, at the same time placed under the direction of the music director Weimar. That gentleman soon advanced him so far in singing, that already, at the age of eleven, he handed him over to chapel-master Bach at Hamburgh, as a treble singer. It was there that he formed himself, in the strictest sense of the word, on the harpsichord; for, after an interval of twenty years, his manner, even in his own compositions, still partook remarkably of the Bach school. However, both he and his master were but too soon disappointed by the loss of his treble voice, when he was obliged to return to Erfurt. He then took pains, by a social intercourse with the two eminent organists, Kittel and Haesler, to extend the solid information he had already acquired, whilst at the same time he began to feel the necessity of a more competent knowledge of several instruments. His great love for the science suggested to him, indeed, the shortest, but at the same the roughest and most laborious, way of acquiring this additional knowledge, namely, to article himself for five years to the town musician of Gottingen. It truly required all the enthusiasm with which Nehrlich was inspired, to persevere in the science under such depressing circumstances. Yet, he not only preserved, but also availed himself of, every leisure moment, to study and practise in his garret the most abstruse rules of counterpoint. "As an admirable proof of this," says Gerber, "I have now before me a printed Gottingen concert-bill of the 26th of January, 1793, which mentions a concerto for the harpsichord of Nehrlich's composing, to be executed by himself; and in a note of Dr. Forkel's, he says, among other things very much to the purpose, and in Nehrlich's praise, 'Here the composer has not only developed the whole range of his ideas, out of the theme chosen for each division, without the least falling off either of melody or modulation, but like a true musical desperado he even overleaps these boundaries, by retaining the

same theme through all the three divisions of his concerto, still modifying it, with peculiar scientific dexterity, and in a most interesting manner. A feat of skill which probably many of our most esteemed composers would find difficult to imitate.' The more so, as it appears that, on this occasion, the theme was not selected by himself, but given him, at his particular request, by Dr. Forkel. If this attempt should savour a little of school pedantry, let it be remembered, it is by a professor who has to reproach himself with such subtilties only in his youth; though, if such a one possess genius, the public need not fear any thing that is dull from him." After Nehrlich had faithfully served his apprenticeship at Gottingen, he got, by Haesler's recommendation, the situation of music-master in a gentleman's family at Dorpat, in Esthonia: here, being comfortably settled, he followed his scientific pursuits with great spirit, writing, chiefly for practice, a number of variations on Russian and French songs, some of which he occasionally sent for revisal to his friend Haesler, who was then at St. Petersburg. Thence arose the circumstance of one set of these pieces being most unexpectedly returned to him in print. It was his "*Airs Russes var. pour le Clav.*" Op. 1, which had been published by Gerstenberg at St. Petersburg, according to the directions of Haesler. In this way his friend certainly afforded him an agreeable surprise, though, had it been in his power, he would have made the work undergo many alterations and improvements previous to publication. This first essay was, however, well received; so much so, indeed, that the publisher desired the author to send him more pieces of a similar kind, and which he accordingly did. Some years after this, Nehrlich yielded to Haesler's request, and joined him at Moscow, in which city he soon got a sufficiency of teaching in the first families. Of his even then greatly accumulated stock of manuscripts, only the following were in print in 1798: "*Airs Russes*," Op. 1, Petersburg, 1795; "*Airs Russes avec Vars. pour le Clav.*" Op. 2; "*Fantaisie et Chanson Russe avec Var. pour le Clav.*" Op. 3, Moscow; "*Six Leçons pour le Clav.*" Op. 4, Moscow; "*Twenty-four short Preludes in all sharp and flat Keys*," Op. 5, 1798; "*Fantaisie et Chanson Russe avec Var.*," Op. 6, St. Petersburg, 1802; and "*Twenty-five Spiritual Odes and Hymns from Gelhert, with Accompaniments for Piano-forte*," Op. 7, Leipsic; "*Variations to the Air 'Die Hatze lasst das mausen nicht,'*" "*Variations to the Air 'God save the King.'*" The latter is marked in Wessel's Catalogue as a posthumous work. We conclude, therefore, that Nehrlich is no longer living.

NEIDHARDT (JOHANN GEORG) was born in Bernstadt, in Silesia, and resided in 1706 at Jena, as a student of divinity. It was at that period that he first made himself known as an author of music. He subsequently became chapel-master at Konigsberg. His principal works are entitled "*The best and easiest Temperature of the Monochord*," Jena, 1706; "*Sectio Canonio Armonici*," Konigsberg, 1724; and "*The seven Penitential Psalms.*"

NEILSON (LAURENCE CORNELIUS) was born in London, and at the age of seven accompanied his father and mother to the West Indies, where he buried the former, who was born at Copenhagen, and with the latter returned to his native land, after the family had suffered severe losses in a turtle fishery concern. His musical career began nearly forty years ago. Valentine Nicolai (whose piano-forte music previously, and at that day, was much esteemed) was the only master he ever studied under; since which time to the present, he has attended professional schools and private families in Nottingham and Derby, and was organist for two years at Dudley, in Worcestershire. That situation not answering his wishes, he left at the earnest entreaty of friends and returned to Nottingham. During his residence there he weekly visited Derby, and, for twelve years, the celebrated seminary conducted by the Misses Parker at Ashbourne; when, on the death of Samuel Bower, (a worthy man and eminent

musician) organist of Chesterfield, he succeeded to his engagements in that town and neighbourhood; but, through the interested motives of Mr. Bower's daughter, was deprived of the organ, although her father had made her a liberal settlement, accompanied by a command, "That she should have nothing to do with the organ or teaching, as it would be an object of consideration to his successor." He dying in 1808, Neilson gave up the former place; and, though greatly disappointed, has continued at Chesterfield to the present time. One of Neilson's sons is a pupil at the royal academy of music, Hanover-square, being one of the ten elected on the commencement of that establishment; which, from the assistance of most able masters, together with the excellent order and regularity with which it is attended and conducted, gives reason for a favourable anticipation of its results. The following publications are by L. C. Neilson: "*Three Sonatas for the Piano-forte,*" dedicated to Miss Emes, (Preston.) "*A Sonata for the Piano-forte,*" dedicated to Mrs. Smith, (Preston.) "*Twelve Divertimentos for the Piano-forte,*" (Preston.) "*Three Original Duets, Flutes,*" (Preston.) "*Three Sets, twelve each, from favourite Airs, ditto,*" (Preston.) "*Six Numbers Flutist's Journal,*" (Preston.) Song, "*When fortune reigns,*" sung by Mrs. Harrison, (Preston.) "*Several single Pieces and Songs,*" (Preston.) "*A Set of Marches, Waltz, and Dances, for the Harp or Piano-forte,*" dedicated to Mrs Musters, (Clementi.) "*Twelve Duets for Flutes,*" arranged from several airs, (Clementi.) "*A Book of Psalms and Hymns,*" selected, composed, and dedicated to the Reverend G. Bosley, (Goulding.) "*Single Pieces and Songs,*" (Goulding.) Song, "*What has art with love to do,*" sung by Mrs. Iliff, (Relffe.) "*O give thanks,*" part of the 107th psalm, composed as a duet and also as a trio, for voices; marches, rondos, songs, and glees, out of print. (Preston.)

NELVI, (Giuseppe Maria) of Bologna, published in 1723, conjointly with Caroli, the music of the drama "*Amor nato tra l'ombre,*" also the following year, the opera of "*L'Odio Redivivo.*"

NENNA, (Pomponio) an Italian contrapuntist at the beginning of the seventeenth century, rendered himself celebrated by his madrigals. Padre Martini, in the second volume of his history, cites the works of Nenna, of whose madrigals for five voices, eight books were published between the years 1609 and 1631.

NERI or NEGRI (Massimaliano) flourished as organist and composer to the church of St. Mark at Venice, about the year 1671. He published in that city, "*Sonate e Canzoni à 4 Stromenti da Chiesa e da Camera con alcune correnti,*" Op. 1. His second opera consisted of sonatas for from three to twelve voices.

NERON, a French musician, who died about the year 1730, published "*Le premier Livre des Cantatas,*" "*Les Charmes de la Voix,*" and "*Le Papillon.*"

NERUDA, (Johann Georg) chamber-musician and violinist in the chapel at Dresden, where he was employed more than thirty years. He was an excellent performer and a good composer. Of his numerous compositions there have only been printed, "*Six Trios for the Violin,*" 1763.

NERUDA, (Johann Chrysostomus) brother to the preceding, was born in Bohemia in 1705. He was an excellent violinist, and first resided in Prague, but afterwards retired to a monastery, where he died in 1763.

NERVIUS, (Leonardus) a Capuchin monk and composer, flourished in the beginning of the seventeenth century, and published at Antwerp "*Ten Masses for 4, 5, 6, and 7 voices,*" 1610, and "*Cantiones Sacræ,*" for eight voices, 1623.

NESER, (Johann) born at Winsbach, in Germany, in 1570. He published in 1619 a work for the music schools of his country, entitled "*Hymni sacri.*"

NETH, (Johann Martin) organist in Holstein, was born there in 1683. He was pupil of a celebrated organist named Kosenbusch, to whose situation he afterwards succeeded. He died in 1736.

NEUBAUER, (Franz Christ.) concert-master to the princess of Schaumburg, at Buckeburg. Some fragments of the short and unsettled life of this professor are all that can be met with. He was a Bohemian, and low-born, but had the good fortune, early in life, to fall into the hands of a worthy master of a grammar-school, who discovered his talents, and knew how to cultivate them; so much so, that, when he left the seminary for Prague, he possessed, besides his particular skill in music, a tolerable faculty of expressing himself in the Latin tongue. He got from thence to Vienna, where he assiduously strove to perfect himself as a composer, by means of his acquaintance with Haydn, Mozart, and Wranitzky. When still a youth, he entered the lists as a composer, and did so with such ease and facility, that he would frequently sit down at his desk in the public parlour of the inn where he happened to lodge, and write away, amidst the deafening noise of a numerous company. When not quite thirty, he entered, in 1790, into the prince of Weilburg's service, as chapel-master; but when that chapel was broken up, on account of the French revolutionary war, he emigrated to Minden, in Prussia, where he stayed, till he got acquainted with the princess of Schaumburg, who not only gave him a gracious reception at Buckeburg, but also granted him leave to perform his compositions in the chapel there. Bach, who was then still at the head of the chapel, soon perceived how greatly superior the lively youth was to himself in the management of instrumental composition, although his frequent violation of the rules of the science did not escape the old professor's observation. Of course, the old man seeing himself thrown into the back ground, with all his good-nature, could not refrain from some confidential censure of Neubauer's composition. Neubauer soon heard of this, and as all his fortune depended on his maintaining his credit with the public as a composer, his feelings were naturally much hurt at Bach's criticism. His giving vent, however, to his feelings in violent invectives, and by challenging the old man to a duel about a question of crotchets and quavers, only shows his low education.

On Bach's death, Neubauer got in full possession of his place, and was appointed by the princess conductor of her concerts. He then married a young lady of Buckeburg: but he had scarcely enjoyed this happiness six months, when he, too, was carried off to the grave. His death took place in 1795. Most probably he accelerated it by the intemperate use of strong liquors; for as he was wont, when in the neighbourhood of the Rhine, to excite his imagination with the juice of the grape, the want of it afterwards compelled him to have recourse, for that purpose, to brandy. Neubauer was interred by the side of his rival. It is impossible to deny genius, fire, and invention to his works. But as to the opinion maintained by some, that his greatest fort lay in his symphonies, they whose ears have been regaled with Haydn's sublime masterpieces, will hardly subscribe this eulogium, since Neubauer's symphonies, compared to Haydn's, appear more to be written in the quartetto and divertimento style, and may be called rather pretty than beautiful. In vain we seek in them that matchless, sublime, unabating effect, which captivates the hearer in Haydn. Neubauer's style of symphony rather partakes of the trifling and the playful. Probably he succeeded better in quartettos, and other sonata-like compositions. Those of his works which are held in the greatest estimation, are "*La Bataille*," his principal symphony; the great effect of which, however, must be attributed to every thing rather than the correctness of its composition. His "*Cantata on the taking of Mayence*," to which, notwithstanding his incompetent knowledge of the language, he wrote German words, and that in so superior a manner, that no poet could venture to alter any of them. His "*Harmony for Wind Instruments only, accompanied by a Violin and a Bass*," in which all the intricacies of wind instru-

ments, calculated for the utmost effect, are intended to be concentrated in one piece. His remaining works consist of "*Sinfon. p. Orch.*" Op. 1, Offenbach, 1791; "*Air varié p. le Clav. avec V.*," Op. 2, Offenbach, 1792, and Vienna; "3 *Violinquartetten*," Op. 3, Offenbach, 1791; "3 *Sinf. à Gr. Orch.*," Op. 4, Offenbach, 1792; "4 *Duos p. Violon et A.*," Op. 5, Offenbach, 1792; "3 *Duos à 2 Fl.*," Op. 5, Augsburg; "3 *Trios p. Fl., V., et A.*," Op. 3, Augsburg; "3 *Duos p. 2 V.*," Op. 4, Augsburg; "4 *Violinquartetten*," Op. 6, Offenbach, 1792; "3 *Violinquartetten*," Op. 7, Offenbach, 1793; "3 *Sinf. p. l'Orch., Liv.* 1, 2, 3," Op. 8, Offenbach, 1794; "3 *Duos p. Violon et Vc.*," Op. 9, Offenbach, 1794; "3 *Duos p. 2 Vc.*" Op. 10, Offenbach, 1794; "*Gr. Sinf. la Bataille de Martinestie à la Gloire de S. A. Msgr. le Prince de Saxe-Cobourg*," Op. 11, Offenbach, 1794; "3 *Sinf. p. l'Orch., Liv.* 1, 2, 3," Op. 12, Offenbach, 1795; "*Concerto à Fl. Princip.*," Op. 13, Offenbach, 1795; "6 *Son. p. Violon seul et B., Liv.* 1, 2," Op. 13, Augsburg, 1797; "3 *Trios p. Fl., V., et A.*," Op. 14, Offenbach, 1798; "18 *Var. p. V. seul, av. un A.*," Op. 14, Augsburg, 1797; "3 *Duos p. 2 Fl.*," Op. 15, Offenbach, 1799; "*Klaviersonate mit V. und B.*," Op. 20, Brunswick, 1798; "*Concert. p. le Clav.*" Op. 21, Brunswick, 1798; "6 *Son. p. Fl. et B.*," Op. 21, Brunswick, 1798; "*Sinf. in Es*," Metz; "*Violinquartetten, Liv.* 1, 2," Heilbronn, 1792; "*Cantate über die Lage der deutschen Vaterlandes*," 1795; "20 *Lieder mit Beiglet des Klav.*;" "6 *Lieder mit Beiglet des Klav.*," Heilbronn; "3 *Quartets p. Fl., V., A., et B.*," Vienna; "3 *Trios arrangés p. 3 Fl., p. Weiss*," Paris; "*Son. p. le Clav. avec V.*," Speyer; and "*Scena nell' Ipermestra con V. obligato*," manuscript, Vienna.

NEUBAUER (Johann.) Of this composer, as yet unknown, but probably residing at Vienna, or in some other part of the Austrian states, the following manuscript works are mentioned in Traeg's Catalogue, Vienna, 1799: "*Concerto à 2 Clar. Principali con Acc.*," "*Il Notturni à Fl. Trav., Fl. d'Amore, 2 Viole, 2 Cor., e Vc.*," and "*Duetto à Corno e Viola.*"

NEUHAUSER, (Leopold) an instrumental composer, probably residing at Vienna, has made the following of his compositions known: "4 *Notturni a (à V. solo, 2 A. e Vc. b) à Mandolino, V., A., 2 Cor., e Vc. c (à 2 V., 2 Ob., 2 Cor., A., e B., d) à V., 3 A., e B.;*" "*A Quartetto for the Violin;*" "12 *Variazioni à V. e B.*," Vienna, 1799; "6 *Variaz. p. la Chitarra e V. o Clar.*," Vienna, 1801; "*Several Collections of Dances.*"

NEUKOMM, (Sigismund) born at Saltzburg in 1778, commenced his musical education when six years of age. His first master was an excellent organist in Saltzburg, named Weissaner, who having to attend to several churches, soon employed his pupil as an occasional substitute. At the age of fifteen, Neukomm was nominated organist to the university of Saltzburg, where he also studied the sciences, &c., his education being carefully attended to by his father, who was a writing-master in the university. His mother being related to the wife of Michael Haydn, this professor, with a kindness characteristic of his disposition, offered to give Neukomm lessons in composition without accepting any remuneration from his pupil beyond his occasional assistance in the performance of his duties of court-organist. At the age of eighteen he was engaged at the court theatre as chorus-master of the opera; and it was only during his fulfilment of this occupation that he took the resolution to devote himself exclusively to music. In 1798, he quitted Saltzburg and went to Vienna, where the celebrated Joseph Haydn received him as a pupil, on the recommendation of his brother Michael. He profited by this inestimable good fortune during seven years, always endeavouring in some degree to merit the kindness of his master, who treated him like a son. In 1804, he undertook a journey to St. Petersburg, where he was soon engaged as chapel-master and conductor of the orchestra at the German theatre. A serious illness, however, obliged him to

leave Russia, from whence he proceeded to France, and finally, on his return to Vienna, had the happiness of again seeing his beloved master Haydn, a few months before the death of the latter. Of the works of Neukomm, we can name the following:

Instrumental music for a grand orchestra: "*Fantaisie in D minor,*" dedicated to Haydn, Op. 9. Quintuors: "*Marche Funèbre,*" arranged from the harmonic elegy on the death of Dussek; "*Une Fête de Village en Suisse,*" a dramatic quintet; "*L'Amante abandonnée, a Dramatic Quintet, cont. Part* 1. *L'Amour,* 2. *L'Infidélité,* and 3. *Le Désespoir.*" Music for wind instruments: "*Twelve Marches for Turkish Music,*" dedicated to the king of Prussia; "*Triumphal March, for a Grand Military Orchestra;*" "*Pièces d'Harmonie, for* 2 *Clarionets,* 2 *Horns, and* 2 *Bassoons.*" Nocturnos, &c.: "*Nocturno,*" dedicated to the baroness de Talleyrand, Op. 18; "*Une Fête de Village,*" a dramatic piece; "*Fantaisie,*" dedicated to Dussek. Vocal music: "*Missa pro defunctis manibus parentum, preceptorumque suorum Mich. et Jos. Haydn,*" for four voices and organ, the introductory parts for wind instruments separate; "*Six German Songs;*" and "*Nine Songs.*"

NEUMANN, (G.) This German composer resided, about the year 1770, in Holland, and published there "*Six Sonatinas for the Harpsichord, two Violins, and Bass,*" "*Air, with Variations for the Harpsichord,*" and two numbers of a book of psalms for two voices. After a lapse of upwards of twenty years, Hummel at Berlin again commenced engraving the works of this professor. His six sonatinas already mentioned formed his first and second work. Since 1793, they have been succeeded by "*Trois Pièces pour Clav. avec Fl. ou V.*" Op. 3, Berlin, the third of which is "*à* 4 *mains,*" Op. 4, Berlin; "2 *Ditto, tirées de l'Opéra Atys,*" Op. 5, Berlin; "5 *Ditto, avec V. tirées de l'Opéra Nina,*" Op. 6, Berlin; "2 *Ditto, avec* 2 *V. et Vc. d'Azemia,*" Op. 7, Berlin; "6 *Ditto, avec V. et Vc. de l'Op. Les Amours d'Eté,*" Op. 8, Berlin; and "*Air varié pour le Clav., Oui noir, mais, &c.*" Berlin.

NEUMARCK, (Georges) secretary of the archives, librarian, &c. at Weimar, was born at Muhlhausen in 1621. He was a member of the *Fruchtbringenden gesellschaft,* (Productive society.) He published a didactic work on composition, and also composed some songs. He is likewise said to have written the melody of the psalm, "*Wer nur den lieber Gott, &c.*" He died at Weimar in 1681.

NEUSCHL or NEYSCHEL, (Johann) court-musician to the emperor Maximilian II., was a celebrated performer on the trumpet, so much so that the emperor ordered Albert Durer the painter to introduce his portrait in the picture he was about to paint of a triumphal entry of the emperor.

NEUSZ, (Heinrich Georg) born at Elbin Gerorda in 1654, was an ecclesiastic. It was not till the fiftieth year of his age that he began to study music, and then only, with a design of ornamenting the simple psalmody used in divine service with occasional discords and chromatic intervals. He first took lessons in composition from the singer Bokemeyer, at Wolfenbuttel; and what is remarkable, he received these instructions only by means of a correspondence carried on between himself and his master. Having made some progress, he arranged many psalms for four voices, and sent them to Bokemeyer for correction. On their being returned, he introduced them in his church, when they proved so effective as to render the singing of his congregation much more attractive than that of the surrounding churches. He next hazarded, in 1712, the composition of a piece of music on the marriage of a nobleman, in which he sang himself. This was also successful. He wrote also the following works: "*Of the Use and Abuse of Music,* 1691; "*Musica Parabolica,*" a tract; and "*A Treatise on Music.*" The two latter were left in manuscript at his death.

NEVEU, (Joseph, Baron de) a pupil, and what is still more a trusty friend, of

N. Piccini, who died, as is well known, in indigent circumstances, and on whose grave, at Passy, Neveu caused a monument of black marble to be erected in 1800. Professional musician, as the French dictionary calls him, he was none; but what Ginguené terms, *un amateur instruit*. This mistake is the more excusable, as there was, about the same time, (1788) another Neveu, pianist to the count d'Artois, at Paris, who is most likely the author of the works published in that name. Whether this be the same Neveu who was appointed, in 1792, professor of the *belles-lettres* at the *Lycée des Arts* at Paris, and who there gave public lectures on drawing, painting, sculpture, engraving, music, dancing, and the drama, is again doubtful. Gerber rather thinks that this last professor was the above-named baron de Neveu, the amateur. The following works may be met with in the name of Neveu: "*Trois Potpourris d'Airs connus pour le Clav.,*" Paris, 1788, and "*Ariette var. pour le P. F.,*" Augsburg, 1799.

NEWBOLD, an able professor of the violin, at present resident at Manchester. He performed at the York festival in 1823.

NEWTON, (JOHN) doctor of divinity, and rector of Ross, in Herefordshire, a person of great learning and skill in the mathematics, was the author of the "*English Academy, or a brief Introduction to the seven Liberal Arts,*" in which music, as one of them, is largely treated of. It was published in octavo, in the year 1667.

NEYDING, a musician at Erfurt, was born in 1722. He was a good violinist and harpist, and left many vocal and instrumental compositions in manuscript. He died in 1788.

NEYTS, composer of a work entitled "*Potpourri pour deux Violons,*" published at Berlin in 1795.

NEZOT, (GABRIEL) born in 1776 at Gondrecourt, in the duchy of Bar, in France, composed many fantasias and other light pieces for the piano-forte, also some romances, a part of which were published in London.

NICAISE, (Abbé CLAUDE) a native of Dijon, who died in 1702, wrote "*Dissertatio de Veterum Musica.*" It was not printed.

NICETIUS or NICETAS, (ST.) Dr. Forkel observes, in the second volume of his history, p. 197, that this Nicetius is said to be the real author of the hymn, "*Te Deum laudamus,*" commonly ascribed to Ambrosius.

NICHELMANN, (CHRISTOPH) chamber-musician and professor of the harpsichord to the king of Prussia, was born at Treuenbriezen in 1717. His first masters were Bubel, Schweinitz, and Lippe. In 1730, his father sent him to St. Thomas's school at Leipsic, where he continued the study of music under the great Sebastian Bach, then a singer in that school. The eldest son of Bach was at the same time his principal teacher on the harpsichord, and directed his first essays in composition. Being desirous, three years after this, to familiarize himself with the dramatic style of music by hearing the compositions of the best writers for the theatre, and not being able to satisfy this desire at Leipsic, where there was not then any opera, he resolved on a journey to Hamburgh, in which one of his schoolfellows, by the name of Boehmen, agreed to accompany him. Though the opera of this city was on its decline, it was still supported by the chapel-masters Keiser, Telemann, and Mattheson, and several distinguished singers were attached to it. At Hamburgh, Nichelmann became intimately acquainted with Keiser, who, with the other two chapel-masters before-mentioned, gave him all the information he required on the subject of dramatic music, till the year 1738, when, after a short visit to his native place, he proceeded to Berlin. The organization of the chapel royal at Berlin, and the establishment of the opera in 1740, furnished him with a new opportunity of increasing his musical knowledge. He also at this time profited by the lessons of Quantz in counterpoint, and Graun in vocal composition. It was now that he wrote his sonatas for the harpsichord, which were after-

wards published in two volumes. The death of his father having deprived him of the pecuniary assistance which he had previously obtained from home, obliged him to turn his mind seriously to his establishment in life. The appointments at the royal chapel in Berlin being all filled up, he decided on a journey to England and France. Scarcely, however, had he reached Hamburgh, when he received orders from the king of Prussia to return to Berlin, and the promise of a place in the chapel. Having immediately obeyed this mandate, he was nominated second performer on the harpsichord in the chapel royal. Amongst the compositions which he wrote during the time he filled this situation, we can mention only the pastoral, of which the king himself composed the symphony, and two ariettes, dividing the composition of the remaining ariettes between Nichelmann and Quantz. In 1749, he wrote his work "*Die Melodie.*" This was published at the time of the controversy respecting the comparative merit of French and Italian music, and called forth several virulent replies, which, in their turn, were again answered. In 1756, Nichelmann obtained his discharge from the chapel royal, which he had solicited from the king, and after that period resided privately at Berlin till his death, which took place in 1761.

NICHOLSON, (Richard) organist of Magdalen church, Oxford, was admitted to the degree of music in that university in 1595. He was the first professor of music at Oxford under Dr. Heyther's endowment, and was the composer of many madrigals. He died in the year 1639.

NICHOLSON, (Charles.) The father of this eminent flutist was also an admirable performer on that instrument, and dedicated much time to its improvement. In this he was eminently successful; and, at his death, left his son in possession of a knowledge of the principles on which he proceeded, and a genius highly capable of carrying those principles into execution. The rich, mellow, and finely graduated quality of tone which he produces throughout the whole compass of the instrument, sufficiently evinces the success which has attended his exertions. Nothing can more clearly show the mastery this artist has obtained over the grand impediments of the instrument, than his performance, in 1822, at Covent-garden theatre, where he executed an adagio without the accompaniment of a single instrument; and such was his complete success, that an encore was demanded by the whole house with acclamation. In pathetic movements, indeed, he has no rival. Nicholson has published numerous works for his instrument, amongst which are "*Preceptive Lessons for the Flute;*" "*A Volume of Studies, consisting of Passages selected from the Works of the most eminent Flute Composers and thrown into the form of Preludes, with occasional Fingerings, and a Set of original Exercises;*" "*Twelve select Melodies, with Variations for the Flute and Piano-forte,*" in conjunction with Burrowes; "*O dolce concento, with Variations for Flute and Piano-forte,*" also with Burrowes; "*Four Volumes of Flute Beauties, consisting of forty-eight Numbers;*" "*Twelve select Airs, with Variations as Flute Solos, with P. F. Accompaniment;*" "*Le Bouquet, or Flowers of Melody;*" "*Potpourri for Flute and P. F., introducing 'Life let us cherish,' 'Auld Robin Gray,' and favourite Quadrille, 'La Matilda,' as a Rondo;*" "*Six Fantasias;*" "*Mayseder's Polonaise, for Flute and P. F.;*" and "*Introduction and six Variations to 'The Fall of Paris,' with an ad libitum for the P. F.*"

NICLAS, (J. A.) This musician, who was born in Suabia, published "*Choix d'Airs de plusieurs Opéras,*" Leipsic, 1790. One half of the French opera songs arranged in this work for the harpsichord, and sixteen in number, are of the private secretary Horinzky's composition. The remainder are by Paesiello, Salomon, Gretry, and Gluck. Amongst them is also a chanson by Madame Aurora, first singer at Rheinsburg. The publisher of this collection was at that time musician in ordinary to prince Henry of Prussia at Rheinsburg.

NICOLAI, (David Traugott) court-organist of St. Peter's church at Gorlitz, was born in that town in 1733. He was one of the most celebrated performers on the organ in Germany, in the latter half of the last century, especially as an extempore player, and owed his great proficiency chiefly to the instructions of his father B. T. Nicolai, who was also celebrated on the same instrument. At the early age of nine, young Nicolai was able to perform with *éclat* Sebastian Bach's most difficult compositions. His skill in mechanics was also so great, and especially his knowledge of organ building, that he was sent for from all parts of the surrounding country to inspect newly-built or repaired organs. In the building of the first harmonica, which he sold, he did not succeed so well as in that of the second, which is still in the family. The love of his native place, and above all his great attachment to his organ, rendered all calls to more lucrative situations fruitless. As a reward for this attachment and loyalty, he obtained of the court, in 1755, the appointment of electoral court-organist, and of the town of Gorlitz, an annual increase of salary of twenty-five dollars for life. His activity never relaxed until his death, at the age of sixty-eight. His son Carl Samuel Traugott, bachelor of law, was permitted, in 1795, to act as his adjunct; so that the third generation of that celebrated family of organists was, in 1812, serving the same organ.

NICOLAI, (Dr. Ernest Antòn) a doctor of medicine and philosophy, born at Sondershausen in 1722, published, in 1745, a dissertation entitled "*The Union of Music and Medicine.*" He died at Jena, in 1802.

NICOLAI, (Friedrich) a bookseller at Berlin, was born in that town in 1733. He wrote a tour, in which he made many observations on music, proving himself to possess an extensive knowledge of the art. The account which he gives of the state of music at Vienna about the year 1770, but especially his remarks on Gluck, still deserve to be read. There are also in his work some interesting anecdotes of the Berlin musicians. In 1799, Nicolai was elected a member of the royal academy of sciences at Berlin. This author, says Gerber, evinced clearly by a jest, that he might also have been a composer. The proof of which is found in two small pamphlets of ballads, which he published under the following quaint title, in obsolete German, '*A nice little Almanack, full of pretty, genuine, and pleasant Ballads, merry Carols, and plaintive Ditties of Murders, chanted by Gabriel Oddfish, whilom Ballad Singer at Dessau, and edited by Daniel Cleverly, Shoemaker, at Ritznucck on the Elbe, 1st year,*" Berlin and Stettin, published by Friedrich Nicolai, 1777. "*Second Year, ditto,*" 1778. The following tunes, and droll enough they are, Nicolai composed himself. In the first year of the above work, the songs numbered 16, 18, 21, 22, 23, and 28, also the chimney-sweeper's song, No. 29, which is one of the best in the collection; and in the second year, Nos. 16, 17, 29, 30, and 31. The remainder are partly old tunes, adapted to these songs, and partly the compositions of chapel-master Reichardt. "To observe Nicolai at his own house," continues Gerber, "where you meet every where with traces as well of the owner's refined taste as of his opulence, is exceedingly gratifying. On one side you pass through a concert room into his study, the walls of which are covered with portraits of all the celebrated authors, amongst which those of first-rate composers are not omitted. On the other hand, you behold a piano, and opposite to that a museum of engravings in huge portfolios, comprising also a collection of portraits of eminent musicians, not very numerous indeed, but no less interesting on that account. The most valuable object, however, to be met with there, is himself: his excellent judgment, and agreeable conversation concerning the sciences in general, scientific men, and their works, which one may look for in vain amongst a thousand professors, appears to him quite natural. Greatly as his writings abound with useful matter on those subjects, it is in conversation only that his vast erudition,

and nice discrimination in every art and science, can be duly appreciated. The nobility, and even princes, are entertained at his hospitable board; when they are sure to find, besides the profusion of luxuries they are used to, something much more rare, namely, a society more remarkable for the capacity of their brains, than for that of their stomachs. F. Nicolai, moreover, enjoys the gratification of seeing his youngest daughter make such progress in singing, that, in 1797, when about fifteen years old, she already ranked amongst the most distinguished members of Fasch's excellent conservatory." This superior man died at Berlin in 1811, aged seventy-eight.

NICOLAI, (JOHANN GEORG) organist at Rudolstadt, published some organ and church music. He died there in 1790.

NICOLAI, (JOSEPH GOTTFRIED) son of the preceding, was born at Rudolstadt. He studied divinity at the university of Jena in 1794, and returned in 1797 to his native place. Being a clever performer on the harpsichord, and a great amateur of fugues, he removed to Offenbach on the Maine, where he resided, about 1799, as teacher of the harpsichord, and published the undermentioned works for that instrument. At length he engaged, towards 1802, as tutor to the family of Mr. Von Stockum, privy-counsellor to the king of Prussia at Nuremburg, where he performed at a concert in the same year, a grand concerto of Dussek's, and a sonata and fantasia of his own composition, on the piano-forte. His published works are "*Sonate pour le Clav. avec V.,*" Op. 1, Offenbach, 1797, and "*Trois Sonates pour le Clav. avec oblig.,*" Op. 2, Offenbach, 1799.

NICOLAI, (JOHANN MARTIN) brother of Johann Georg Nicolai, was chamber-musician at Meiningen about the year 1756. He published at Nuremburg a work entitled "*Exercises for the Harpsichord.*"

NICOLAI, (JOHANN GOTTLIEB) son of the preceding, was director of the concerts and organist at Zwoll. He composed the operetta called "*Der Geburtstag;*" also several other operettas and practical works for the harpsichord and other instruments. In the year 1799, he advertised at Zwoll, "*Six additional Sonatas for the P. F., with Accompaniment of a Violin and Bass,*" Op. 12. He died at Zwoll in the beginning of 1801. Amongst his earlier productions the following deserve to be noticed: "*A, B, C, pour le Clav.*" 90 pages, and "*Vingt-quatre Sonates pour le Clav. sur les Tons de la Musique, Seconde Partie,*" 76 pages, both for the use of students.

NICOLAI, (JOHANN MICHEL) musician to the court and composer at Stuttgard, flourished in the seventeenth century, and published the following works: "*Spiritual Harmonies for three Voices and two Violins,*" Frankfort, 1669; "*Twelve Sonatas for two Violins and Viol da Gamba or Bassoon,*" Augsburg; "24 *Capricci à* 4 *V. e B. C.,*" Augsburg, 1675; and "*A Third Volume ditto,*" 1682.

NICOLAI or NICOLAY, (VALENTINE) a popular composer for the piano-forte, who resided many years at Paris. His writings were once in great request. "This, however," observes Dr. Burney, "may probably have been more owing to the sprightliness and pleasantry of his style, than to the depth or orthodoxy of his knowledge. Nearly all his works, but particularly his third opera of sonatas for the piano-forte, the first sonata of which was for many years taught in almost every school in the kingdom, had a very extensive sale. His piano-forte duets are considered to rank amongst the best of his works. In some of these he has displayed a very considerable share of good taste, ingenuity, and fancy." He died about the year 1799.

NICOLETTI, (FILIPPO) an ecclesiastic and composer at Ferrara, flourished at Rome in 1620, as chapel-master. He published many madrigals and sacred compositions.

NICOLINI, (GIUSEPPE) an Italian dramatic composer, produced in 1800, for the theatre at Milan, the opera buffa "*I Baccanali di Roma,*" which has been successful in many towns in Italy. He has also written several other pleasing operas.

NICOLINI, (Francesco) born at Venice about the middle of the seventeenth century. He wrote the words and music of the operas, "*Argia*," "*Genserico*," "*Eraclio*," and "*Penelope*;" the success of which was the recompense of his double talent.

NICOLINI DI NAPOLI or NICOLINI GRIMALDI, a fine contralto singer and excellent actor. He came into England in the year 1708, having been previously celebrated in Italy for about ten years. Sir Richard Steele, in No. 115 of the *Tatler*, speaks highly of Nicolini's acting; and so much was his performance thought of, that the opera prices were raised on his arrival, he being considered the first truly great Italian singer who had performed in England. He sang in Handel's first opera of *Rinaldo*. In the year 1712, he left England for Italy, as it was supposed, not to return. In 1715, however, he was again in England, and sang in *Rinaldo*, when the opera had as great a run as at its first representation. Quanz, in his biography, says that he met with Nicolini at Venice, in 1726, when his singing was on the decline. We do not know the period of his death.

NICOLO. See Isouard.

NIEDT, (Friedrich Erhardt) a musical theorist and composer, who lived about the beginning of the last century. The accounts of him are but meagre and contradictory. For instance, Walther insists he was born in Thuringia, and Dr. Forkel at Jena; neither of them, however, are able to state the precise year of his birth: while Mattheson, who might have learned it of Niedt himself, having had so much concern with his works, refers, in his *Ehrenpfordte*, (Triumphal Arch) to Walther's Lexicon. However, from all this the following may be elicited. About the year 1700, Niedt practised as notary at Jena, but came soon after to Copenhagen, where his compositions gained the applause of the court; partly for which reason, and partly on account of his unguarded conversation, he was frequently exposed to the shafts of envy, until he died, towards 1717. Of his numerous, and some of them truly grand compositions for the court of Copenhagen, nothing further has transpired. The publication of the following works he promoted himself: "*Musical Guide, or Methodical Instructions, by means of which a Tyro in the noble Science of Music may so perfect himself in a short time, as to be able, not only readily to play Thorough-bass, after a few plain Rules, but likewise be able to compose various Pieces, and be what is called a respectable Organist and Musician.*" Volume the first treats of thorough-bass, and sight playing of the same, Hamburgh, 1700. "*Guide to Variations, or a Method of varying the Thorough-bass, and the Numbers placed on the Notes, so as to form pleasing Variations, and to convert with ease a Thorough-bass Prelude into Ciacons, Allemandes, Courantes, Sarabandes, Minuets, Jigs, &c. with other useful Instructions,*" Second volume, Hamburgh, 1706. "*A second improved Edition of the same Work, with Notes, and a Supplement of upwards of sixty Pieces for the Organ, by Mattheson,*" Hamburgh, 1721. "*Musical Guide,*" the third and last volume: this treats of counterpoint, fugues, motets, choruses, recitatives and cavatinas. "*Opus Posthumum;*" to this is added, plain arguments, on which the right use of music, both in churches and elsewhere, is founded: it was edited by Mattheson, Hamburgh, 1717. This third volume the author did not complete, nor did he intend it, according to his plan, to be the last volume of the work. "*Musical A, B, C, for the Use of Students and Teachers,*" Hamburgh, 1708. "*The German Frenchman, consisting of six Suites of Airs, namely, for three Hautboys or Violins, and a Bassoon or Violin, composed for the Amusement and Pastime of intelligent Lovers of the noble Science of Music,*" Copenhagen, 1708.

NIEDT, (Nicol) clerk in a government office, and town organist at Sondershausen, about the end of the seventeenth century, may be ranked among the able sacred composers of that time. He died in 1700. Mattheson tells us, p. 112 of the *Ehren-*

pfordte, that his church music was in request as far as Silesia, but, on the other hand informs us, that he was so poor, that, according to a note in the Sondershausen church register, there was not enough money, after his death, to defray the expenses of his funeral. As he left neither wife nor child, and probably came to Sondershausen a stranger, his name has been long forgotten there. His work, perhaps the only good musical one ever printed there, bears the title of "*Musical Relaxation for Sundays and grand Festivals, composed for five Voices and five Instruments*," Sondershausen, 1698. This course contains a scriptural text for every Sunday and festival of the church, composed as a concerto, followed by an air for two sopranos and a bass, and concluded by a chorus..

NIEL, a composer at Paris, brought out at the academy of music, in 1736 and 1737, the two operas of "*Les Voyages de l'Amour*," and "*Les Romans*." This latter opera has been reset by Cambini, and was performed in 1776. Niel also brought out, in 1744, "*L'Ecole des Amans*."

NIELD, a celebrated tenor singer at the principal concerts and music meetings in this country, since the commencement of the present century, and a very able professor of singing. We understand that he, at present, wishes to retire from public orchestral performance, though he may still be heard at the chapel royal in St. James's, of which he has long been one of the greatest vocal ornaments. Nield is generally considered as one of the most chaste and correct singers of that peculiar style of English national music called glees. His services in this respect to the glee club, have for many years been invaluable to the members of that society.

NIEMEYER, (August Hermann) professor of theology at Halle, and born there in 1752. He wrote the words of several religious dramas, which were set to music by Rolle. His "*Thoughts on Religion, Poetry, and Music*," are to be found at the beginning of his drama, entitled "*Abraham*," which appeared at Leipsic in 1777.

NIEMEZECK, (C. T.) by birth a Bohemian, professor of the harp, and musician in ordinary to the emperor of Russia. When on his travels, he played at several concerts at Berlin, with applause; since which time his sphere of action remains unknown. Not so the following works by him: "*Thema, avec 8 var. pour la Harpe*," Op. 1, Leipsic, 1795; "*Thema, avec 7 var. pour la Harpe*," Op. 2, Leipsic, 1795; "*Sonate pour la Harpe*," Op. 3, Leipsic, 1795; and "*Sonate pour 2 Harpes*," Op. 4, Leipsic, 1795. In 1803, he again performed at Leipsic.

NIESER, a good German tenor singer. He performed at Frankfort in the year 1823. His graceful manner and general appearance are said to be particularly adapted to the performance of Italian music.

NIKEEF, a native of Russia, distinguished himself, about 1801, in his country, (where all the psalms and choruses are sung without instrumental accompaniments) as a superior composer of church music.

NINI, (Giov. Batt.) an excellent singer at Urbino, about the year 1700.

NISLE, (Johann Friedrich) born about the year 1780, was on his travels in 1805, and devoted himself entirely to composition, having no ambition to shine as a performer, although he was an excellent hornist, and his compositions evince him to have been no less at home on the harpsichord. The first little work by which he appeared before the public, was entitled "*Songs at the Piano-forte*," Leipsic, 1798. These have since been followed up by several other works for the piano and for the French horn. In 1809, Nisle, with one of his brothers, also a musician, resided at Veret, in Hungary.

NITSCH, (Peter) a composer of the sixteenth century, published "*German Hymns for Morning and Evening, likewise to be sung before and after Meals*," Leipsic, 1643, and "*German and Latin Hymns for four Voices*," Leipsic, 1573.

NITSCH, (Ignaz) organist at Vienna in 1796, must be ranked amongst the able

sacred composers; witness several of his choral masses and vespers.

NIVERS (GABRIEL) was one of the four organists of the chapel of Louis XIV. and also organist of the church of St. Sulpice, at Paris. He published, in 1683, a tract, entitled "*Dissertation sur le Chant Grégorien,*" written for the purpose of restoring the *cantus Gregorianus* to its primitive purity. This work had so much influence, that the Antiphonary of the French church was republished according to his corrections, at the express command of the king.

At the end of the dissertation are contained the forms of the offices, with the musical notes adjusted to rules laid down by the author. These are followed by a short treatise on the mode of singing according to the eight tones of the *cantus Gregorianus*, and the book is concluded with some select church services.

The author appears to have been well skilled in ecclesiastical history, and the above work contains one of the best histories of church music that is extant.

In the year 1697, Nivers published at Amsterdam, "*Traité de la Composition de Musique;*" and the two following works have been ascribed to him, "*Le premier Livre des Motets,*" and "*Le premier Livre des Pièces d'Orgue.*"

NOBLET, a professor of the harpsichord and organ, and member of the orchestra of the opera at Paris, between the years 1750 and 1760. There are of his composition a Te Deum, several cantatas, and other vocal pieces, as well for the church as chamber, also some harpsichord music, which latter he published in 1756.

NOCETTI, (FLAMINIO) a celebrated Italian contrapuntist of the sixteenth century, of whom Cerreto in his treatise, written in 1600, speaks highly, calling him, however, Nuvetus. He probably published several works, though his "*Misse 8 voc.*" is the only one known at present.

NOCHEZ, a pupil of the celebrated violoncellists Cervetto and Abaco. After having travelled in several foreign countries, and especially in Italy, he returned to France, was engaged at the comic opera, then at the grand opera, and at length, in 1763, was nominated chamber-musician to the king. It is Nochez who compiled the article *Violoncello*, which is found in the second book of Laborde's essay. He died about the year 1800, having been previously pensioned, after a service of more than fifty years in the opera orchestra.

NODARI, (GIOV. PAOLO) an Italian contrapuntist of the sixteenth century, is ranked by Cerreto, in the same honourable manner as the preceding Nocetti, amongst the most celebrated professors of his time.

NOELLI, (GEORG) chamber-musician, and professor of a musical instrument called the Pantaleon, to the duke of Mecklenburg-Schwerin, about the year 1780, was nearly the sole person who arrived at eminence on that instrument, having been taught it by the inventor, the celebrated Pantaleon Hebenstreit. Noelli first studied counterpoint under Geminiani, and then at Dresden, during six years, under Hasse, and at Bologna under Padre Martini. He travelled through nearly all Europe, and was in London at the time that Handel was with us. He was intimately acquainted with Emmanuel Bach, and some of his compositions are said much to resemble the style of that great master. He died at Ludwigslust in 1789. None of his compositions have been printed; but several of his symphonies, also some quatuors and trios for violin and flute, may be found in manuscript in the music warehouse of Westphal, at Hamburgh.

NOFERE, (GIOV. BATTISTA) an Italian violinist, published, subsequently to the year 1763, as well at Amsterdam as at Berlin and in London, fourteen operas, consisting of trios, duos, and solos for the violin, and solos for the guitar.

NOINVILLE (BERNARD DE) published at Paris, in 1749, "*L'Histoire du Théâtre de l'Opera,*" in one volume octavo. This work went through two other editions in 1753 and 1757.

NOLA, (GIOV. DOM. DA) a contrapun-

tist of the sixteenth century, of whose works the following are yet preserved in the elector's library at Munich: "*Canzoni Villanesche à 3 voci,*" Venice, 1545, and "*Villanelle alla Napolitana à 3 e 4 voci,*" Venice, 1750.

NON, (Abbe de St.) a celebrated French man of letters, was born in 1728. He was originally a member of the parliament of Paris; which place, however, his ardent love of the arts and sciences, as well as of liberty and independence, induced him to sell, and to travel with the money he received for it to Italy, where he occupied himself for some years, not only in studying, but also in drawing, jointly with the two painters Iragonard and Robert, every object that came in their way which concerned the arts or antiquity. At length he returned to Paris, and there, assisted by several literati, published, partly by subscription, and partly at his own and brother's expense, the undermentioned splendid work. He died at Paris in 1791. The work alluded to bears the title of "*Voyage Pittoresque de Naples et de Sicile.*" Mr. secretary Keerl at Anspach made a copious abridgement of it, which was published at Gotha, and entitled "*Naples and Sicily, an Abridgement of the expensive Work called Voyage Pittoresque, &c.*" The second volume followed in 1790. This contains, amongst other things, notices of the most celebrated Neapolitan poets and composers; and what renders it the more valuable to the lovers of music is, that the biographies of the musicians are derived from the celebrated Nic. Piccini. They refer to Pergolese, Jomelli, Majo, Duni, Porpora, Vinci, both Scarlattis, Leo, Durante, and Farinelli, and have proved serviceable to us in the present compilation.

NONOT (Joseph Waast Aubert) was born at Arras about the year 1755. He was scarcely six years of age when he heard, for the first time, a regular orchestra at the college of that town; and is said to have experienced so much pleasure on the occasion, that, from that moment, his taste for the art became so apparent, that his father was unwilling to oppose his inclinations. His sister at this time took lessons on the harpsichord; when the child used to place himself near, and would repeat many of the passages that had been played, after the master had left the room. Some time after this, at the fête of his parish, he begged of the organist, who was an old man aged eighty-four, to let him play the offertory in the church. The old organist laughed at his request, but good-humouredly granted him permission, when he immediately sat down and extemporized a movement of his own composition. The congregation were astonished, and could not comprehend the renovation of talent, as they supposed, in their old performer. The boy, having finished the movement, quietly left the organ loft. Soon afterwards, his father having a party, much was said on the subject of the organ performance at the past fête, when young Nonot ran to the harpsichord, and repeated the whole piece, with considerable improvements. Even this, however, could not bring his father to decide on letting the boy have a master; but he soon took him to Paris on a visit to a friend, who happened to be very intimate with Leclerc, a celebrated organist in that city. This friend took young Nonot to the church of St. Germain des Prés, to hear Leclerc, when the boy again asked the favour of being allowed to play, and so astonished Leclerc, as to lead him to doubt the possibility of the music being composed extemporaneously. He was soon, however, convinced of this fact, by giving the child a theme, which he followed with equal skill. His enthusiasm was then such, that, seizing the child in his arms, he exclaimed, "*Tu resteras à Paris;*" and soon prevailed on the father, by his earnest entreaties, to leave his son with him to be educated for the musical profession. He afterwards became very eminent, and composed much instrumental music, which was highly esteemed by Christian Bach and other able judges. He was remarkable also for his ability in playing from a choral score; and even Piccini, Sacchini, Vogel, and Salieri were anxious

to procure his performance of their scores, by hearing which they gained a perfect idea of the effect of their works. Nonot emigrated in the beginning of the French revolution, and was for some time in England.

NOORT, (Sybrand van) organist of the old church at Amsterdam, about the year 1700, was one of the best performers of his time on that instrument. He published an instrumental work called "*Mélange Italien.*"

NOPITSCH, (Christoph Friedrich Wilhelm) a musician at Nordlingen, was born near Nuremburg in 1758. He excelled on the organ, and was also a good performer on several other instruments. Siebenfels, of Nuremburg, was his first master for the organ, and he studied composition under Riepel, of Ratisbon, and Beck, of Passau. He published "*Versuch eines Elementarbuchs der singkunst,*" Nuremburg, 1784; also some "*Songs with the Poetry of Berger, Rambler, and Stollberg,*" Dessau, 1784, and several sonatas for the harpsichord. In 1787, he wrote a grand oratorio at Nuremburg. In 1800, he procured his above-mentioned situation at Nordlingen.

NORDWALL, (Andreas O.) a Swedish writer on acoustics, wrote "*Dissertatio de Sono simplici directo,*" Upsal, 1779.

NORMAN, (John) an English contrapuntist, of whose composition some masses are still extant in the music-school at Oxford. He flourished about 1490.

NORRIS, (Charles) bachelor of music, was originally educated as a chorister in the cathedral church of Salisbury. In this situation his abilities attracted the notice of the late celebrated author of *Hermes,* who, for the purpose of introducing him into public notice, wrote a little afterpiece in the style of a pastoral opera, the songs of which were adapted to several of the most favourite Italian airs of the time. Norris's voice was at this time a soprano. He was not received with so much applause as there had been reason to expect. Having thus failed in his wish to fix him on the stage, Mr. Harris recommended that he should confine himself to private concerts, oratorios, and provincial music meetings; and, in this intention, advised him to settle at Oxford, where he received all the encouragement which so distinguished a friend, and his own merit, gave him reason to expect.

Norris was soon afterwards admitted to the degree of bachelor of music in that university, and elected organist of St. John's college. In this situation he had many pupils amongst the students, and was a favourite singer at the weekly concerts in the music room. In the oratorios performed in London, he was also, for many years, a principal tenor singer, and is even said to have been honoured with the particular approbation of their late majesties.

In early life he had the misfortune to entertain an attachment for a lady distinguished for her personal attractions and great musical acquirements, who was afterwards married to another gentleman. The ill success of his suit, it is said, drove him to convivial consolations, in which he indulged to a degree that not only impaired his health, but after a while injured his voice, and was greatly detrimental to his fortune.

He was an excellent musician, and a skilful performer on several instruments. The principal of his compositions consist of a few concertos and some glees. For some years previously to his decease, Norris's health had been gradually breaking up, and at the abbey commemoration in the year 1789, he was injudiciously brought forward to produce those feelings of rapture which in his better days he had inspired. Such, however, was his feeble state, that he could not even hold the book from which he sang. His whole frame was agitated by a nervous tremor, and that voice which had formerly been heard with rapture, now excited the deepest emotions of pity. After this he engaged himself at the music meetings at Birmingham, where his exertions proved fatal, as he expired at Imley-hall, near Stourbridge, in Worcestershire, the

seat of Lord Dudley and Ward, ten days after the meeting, namely, on the 5th of September, 1790, at the age of about fifty years.

NORTH, (Francis) lord chief justice of the court of common pleas, and afterwards lord chamberlain, about the end of the seventeenth century, ranked with the most discriminating musical amateurs of this country. He not only played well on both the lyra-viol and bass-viol, but also sang better at sight than many professors of his time. He also attempted the composition of several sonatas for two and three parts, and amongst others arranged Guarini's canzonet, "*Cor mio del, &c.*" as a fugue for three voices. At length he published, but anonymously, "*A Philosophical Essay on Music;*" in which are introduced many sensible remarks, for those times, on the generation of sound, which caused the book to be soon out of print. The lyra-viol mentioned above was nothing but a viol da gamba, but with more, and more difficultly tuned, strings, than the six which commonly belonged to the former instrument. The music for it was written in notes like lute music.

NORTH, (Roger) of Rougham, in Norfolk, and brother of the preceding nobleman, was born in 1650, and was one of the most remarkable contributors to musical history, inasmuch as he left behind him, in his own handwriting, "*Memoirs of Music;*" which manuscript contains accounts of all the celebrated British amateurs and composers from 1650 to 1680. It is probably still in the possession of the family. When Hawkins and Burney were writing their works, Dr. Montague North, canon of Windsor, had the above manuscript, and allowed these authors the use of it. Roger North was also a practical musician, both in singing and on the organ; for which purpose he had one built at his seat in Norfolk, by old Schmidt, which is said to have surpassed in quality all the other instruments made by that celebrated mechanic. Amidst his musical pursuits, this gentleman arrived at the age of ninety, and died in 1734.

NOSCEMBENI, (Steffano) born in Lombardy towards the end of the sixteenth century, was a composer who exclusively devoted his talents to church music. He was chapel-master of the ducal church at Mantua, and composed "*Concerti Ecclesiastici,*" for twelve voices, and "*Motetti,*" for five and six voices.

NOTGER or NOTKER, (Balbulus.) This musician, with Ratper and Tutillon, who studied at St. Gall under Marcell and Ison, applied themselves particularly to the liberal arts and sciences, and formed a small literary society, making music a principal subject of their lucubrations. Specimens of Notger's composition, of about the year 850, are still existing, as we learn from F. Nicolai in his travels, where he tells us that he had found, in the library of the abbey of St. Emmeran, at Ratisbon, a manuscript collection of hymns of Notger's, with the melodies noted. Padre Coelisten, who had deciphered one of those hymns, assured Nicolai that it is for four voices, but of a very singular melody, consisting of a progression of fourths and fifths. Notger died in 912.

NOUGARET, (Pierre J. B.) a French *homme de lettres*, born at Rochelle in 1742, published "*De l'Art du Théâtre, où il est parlé des différens Genres de Spectacles et de la Musique adoptés au Théâtre,*" tom. i. Paris, 1769. In the second volume of this work is a "*Histoire Philosophique de la Musique, et des Observations sur les différens Genres reçus au Théâtre.*" There is also a dissertation on the opera seria.

NOVACK, (Johann) chapel-master at Prague in 1756, was celebrated for his sacred compositions.

NOVATI, (Giov. Carlo) of Placenza, was celebrated as a singer about the year 1710.

NOVEL or NOVELLI, (Felice) of Venice, a celebrated singer towards the end of the eighteenth century.

NOVELLO, (Vincent.) This very able organist and composer is of an Italian family, but was born in London in 1781. He holds the situation of organist to the

chapel of the Portuguese embassy, in South-street, Park-lane, where his masterly performance on his instrument is a subject of curiosity and admiration to all admirers of sacred music. In 1811, he published a "*Selection of Sacred Music*," in two volumes. In this work he displayed so much judgment, taste, learning, and industry, as to fix the attention of the musical public, with great interest, on his subsequent productions. His second publication was "*A Collection of Motets for the Offertory, and other Pieces, principally adapted for the Morning Service*," in twelve books, sold separately. In this collection are several compositions by the selector himself, in speaking of which an eminent modern critic observes: "The general characteristics of Novello's style appear to us to be suavity, elegance, and bold and varied modulation. His melodies do not rise into extraordinary felicity or originality, yet they are ever flowing and agreeable, mixing much of the sober dignity of the church style with a lighter manner, that gives relief while it assorts well with the graver foundation and more solid materials of the work. We should be induced to hazard an opinion, that Haydn is a favourite with Novello, and that he often finds himself drawn by an irresistible impulse to the study, and to an indirect imitation, of Haydn's writings. Our notion is formed from that leading and general assimilation which attracts men of common feelings by a common sympathy, of which we not only imagine we perceive considerable traits in the motets of Novello, but that they prevail in other things we have seen from his hand. It would, indeed, be matter of surprise, if a composer of the present day had escaped the universal fascination. We must do Novello the justice to say, that we consider him to be of the school of Haydn; for we do not find a single passage that leads us to think of Haydn, otherwise than through the resemblance, which only by a large and broad acceptation impels us to the principle that they hold in common, namely, sweet, flowing, and ornate melody, supported and diversified by frequent and often curious and unexpected changes in the harmony. Novello then is Haydn's scholar, not a plagiarist or direct imitator." His next publications were "*Twelve easy Masses for small Choirs*," three volumes. "*Gregorian Hymns for the Evening Service*," twelve books, sold separately. The only portions of the Gregorian chant now generally retained in the morning service, are the parts sung by the priest at the altar, and the responsories. These Novello has endeavoured to preserve as long as possible, by arranging them for six voices, and giving them the rich and harmonious effect required by the admirers of the modern school. He has published them among his motets.

In the evening service, the chants for the psalms and the Gregorian hymns have stood their ground hitherto against all attempts to supersede them. How long this may be the case, it is not easy to calculate; but Novello has done all in his power, in the last-named work, to preserve them for the admirers of these old melodies, by forming them into a complete collection. That he does this in a most masterly style the slightest inspection will convince the musician. Novello has since edited eighteen books of "*Mozart's Masses*," and eighteen books of "*Haydn's Masses*," both works, with very judicious accompaniments, for the organ or piano-forte. He has also written various original songs, canzonets, &c.

NOVI, (Francesco) born at the commencement of the eighteenth century, was remarkable both as a composer and a poet, and set his own verses to music. On quitting the conservatory, his works were sufficiently well received by his fellow-citizens; but being unable to struggle with the reputation of the existing composers, he quitted Naples for Milan, and gave his opera "*Giulio Cesare*," which succeeded as well as he could desire. From Milan he went to Pavia, where he wrote "*Pompeo*," and which being performed before a less severe audience than that of Milan, met with a still more gratifying reception. Novi

composed several other operas in the serious style.

NOZEMANN (JACOB) was born at Hamburgh in 1693, and in 1724 was celebrated in his native town as a violinist. He afterwards was appointed to the situation of organist of the Remonstrants' church at Amsterdam, where he died in 1745. He published a collection of music for the harpsichord entitled "*La bella Tedesca, oder* 24 *Pastorellen, Musetten, und Paysanen,*" also some solos for the violin.

NOZZARI, (N.) a tenor singer, born at Bergamo about the year 1775, was a pupil of the celebrated David. He sang at the opera buffa at Paris between the years 1802 and 1807, and in 1813 was performing at Vienna.

NUCCI, (GIUSEPPE) an Italian professor, was, in 1770, employed as composer of ballets at the grand theatre at Turin, where he brought out the following pieces of his composition: "*Angelica e Wilton,*" "*I due Cacciatori, e la Venditrice di Latte,*" "*L'Americana in Europa,*" "*Orfeo ed Euridice,*" and "*Gli Schiavi Turchi;*" all performed for the first time on the Turin stage in 1791.

NUCHTER, (JOHANN PHILIP) a musician at Erbach, in Suabia, was born at Augsburg. He published at Ulm, in 1695, a work entitled "*Ovum paschale novum,*" containing "*Missæ dominicales à 4 Voci concert. et 4 Instrum. concert.*"

NUCIUS, (JOHANN) born at Gorlitz, wrote one of the best and most important works of his age, (the beginning of the seventeenth century) which little book is now extremely scarce. It seems that Dr. Forkel was in possession of a copy. The title of it is "*Musices Poeticæ sive de Compositione Cantus Præceptiones absolutissimæ, nunc primum in lucem editæ,*" Neisse, 1613. A table of the contents of its nine chapters is found in Forkel's literature.

NUDERA, (ADALBERT) violinist in the cathedral at Prague, about the year 1796, may not only be numbered amongst the able players on his instrument, but is also the composer of several successful instrumental pieces. Among which, the following has been engraved: "*Andantino avec huit Variations pour la Clarinette et Fagotte Ob. avec Accomp. de deux Violons, deux Cors, et B.,*" Op. 1, Gotha and Petersburg, 1796.

O

OBERMAYER, (JOSEPH) an excellent violinist, flourished towards the end of the eighteenth century. He was a native of Bohemia, and pupil of the celebrated Kammel. When the latter left Bohemia, Obermayer's master, count Vincenz Waldstein, sent him for further accomplishment to Italy, where he had an opportunity of receiving instruction from the great Tartini. Here he completely acquired that master's style of playing the adagio, without, however, losing his own peculiar spirit in the allegro. On his return, he resumed his former situation of valet de chambre to the count, though by no means to the prejudice of his art; as, by often accompanying his master on his travels, he had the more opportunity of forming the acquaintance of first-rate professors. The most flourishing period of his playing was about the year 1788. After which he relinquished both his situation with the count and musical science, betaking himself, in 1800, to farming, to the no small regret of the musical amateurs of Prague.

OBERNDORFFER, (DAVID) a composer, about the middle of the seventeenth century. He printed of his works "*Allegrezza Musicale,*" or select paduanas, galliards, intrades, canzonettas, ricercates, &c. with four, five, and six parts, applicable to all instruments.

OBIZZI, (Domenico) an Italian composer, flourished at the beginning of the seventeenth century, and published "*Madrigali Concertati*," Venice, 1627.

OCCA, (Vittoria dall') a female virtuoso on the violin, from Bologna, gave a concert at Milan in the year 1788, when she played two concertos on the violin with great applause.

OCCHA, (Alberto dall') a composer at Ferrara, lived probably in the sixteenth century, and is said to have written and published many madrigals, &c.

OCH (Andre) published at Paris, in 1769, "*Sei Sinfonie a tré, 2 Violini e Basso*," Op. 1.

OCHERNAL (T. L.) published at Leipsic, about the year 1780, "*Twenty-four Canticles for three Voices.*"

OCHSENKUN, (Sebastian) lutist at the court of Othon Henry, elector palatine, in 1558. He published some music for that instrument, and was considered one of the best performers on it of his time. He died in 1574.

OCKENHEIM or OKENHEIM, (John) as he is called by some writers, was a native of the Low Countries, and the master of Jusquin de Prez. He flourished between the years 1440 and 1460.

Glareanus speaks of a composition by Ockenheim for six voices, which, he asserts, was much admired for its contrivance; he does not, however, state in what the parts consisted, nor how they were disposed. It was in the composition of fugue that this writer is said to have chiefly excelled. A canon, four in two, by him, beginning "*Sanctus Dominus Deus Sabaoth*," is inserted in Smith's *Musica Antiqua*.

ODOARDI, (Steffano) a celebrated singer of Florence, flourished about the year 1760.

ODONTIUS, (Matth.) a composer at the beginning of the seventeenth century, published "*Musicalisches Rosengärtlein newer teutscher weltlicher Liedlein auf 4 Stimmen*," Frankfort, 1605.

ODOUX, an ecclesiastic and musician at Noyon, wrote a work entitled "*Méthode nouvelle pour apprendre facilement le Plain-chant, avec quelques Exemples d'Hymnes et des Proses, &c.*" a second edition of which appeared in 1775.

OEDEMAN, (Jonas) a Swedish author, published, in 1745, "*Dissertatio Historica de Musicâ Sacrâ, generatim, et Ecclesiæ Gothicæ speciatim.*"

OEDER, (Johann Louis) counsellor of finance to the duke of Brunswick, died in that city in 1776. He wrote, among other works, "*De Vibratione Chordarum*," Brunswick, 1746.

OEHLER, (Johann Friedrich) pupil of the abbé Vogler for the harpsichord and composition, was born at Constadt, near Stuttgard. In 1784, he resided at Paris, where he published "*Trois Sonates pour le Clav.*," Op. 1. He also composed a cantata for the birthday of the duke of Wurtemburg.

OELRICHS, (Johann C. C.) doctor of laws, &c., was born at Berlin in 1722, and is celebrated in Germany by his numerous works on diplomacy, literature, and jurisprudence. In his youth he had proposed writing a general history of music, and had already collected numerous and curious works for that purpose, when his intention was frustrated by other occupations, and all that resulted was a tract, entitled "*An Historical Notice respecting the Academical Honours in Music, both of Universities and Musical Societies*," Berlin, 1752. He died at Berlin in 1798.

OELSCHLEGEL, (Johann Lohelius) studied first at Mariaschein, where he was appointed organist by the Jesuits. He subsequently removed to Prague, where he obtained the situations of organist at the Dominican and the Maltese churches. At length he entered, in the year 1747, into the order of Premonstrants, where the direction of the figurate church music was assigned to him, in the year 1756. This situation, which he filled to his death, contributed to animate his industry in the science. It induced him to take a new

series of lessons, first of Sehling, in music in general, and then of J. F. Habermann, in counterpoint. He continued to study in this manner during several years with indefatigable application, until he had written a number of musical pieces, several of which were received with applause by the court of Dresden. Not satisfied with this application of his talents, he now aspired to learn the art of organ building. What induced him to this arduous and laborious undertaking, was the wretched state of the collegiate organ, though it had been constructed no further back than 1746. Be this as it may, without having any teacher, but perhaps a book to refer to occasionally, he persevered in his labour for nearly thirteen years, and actually accomplished his design of building an organ. Amongst its tones was particularly distinguished a bugle horn, which came as near to the original instrument as possible. Nothing was indeed wanting to his organ but a *vox humana* stop, which he had also intended to execute, when he was afflicted by a protracted illness, which brought on an induration of the liver and jaundice, and finished his meritorious and active career in 1788, in the sixty-third year of his age. He left an unprinted work on organ building, and also "2 *Salve Regina à* 4 *voci, con Organo,*" 1786 and 1787, which are highly valued for accuracy of composition.

OESTERLEIN, (Gottfried Christoph) a celebrated lutist, was a pupil of Weiss. He flourished about the middle of the last century.

OESTERREICH, (Georg) chapel-master to the duke of Schlesswig-Holstein-Gottorp. He was born at Magdeburg in 1664, where he went to the free school, and enjoyed the benefit of Scheffler's (the worthy precentor) instruction in singing. In his fourteenth year he was removed to St. Thomas's school at Leipsic, where he made, in a short time, under the guidance of the celebrated Joh. Schelle, such rapid progress in sight-singing, that he would turn any given piece of music upside down, and sing it with the greatest fluency. This procured him, in 1680, an invitation to Hamburgh, as tenor singer at the senate chapel there; his acceptance of which was accelerated by the plague, which then began to show itself at Leipsic, where they would not have parted with him, previously, on any account. His agreeable tenor voice was the cause of his meeting at Hamburgh with a very kind reception, and of his receiving frequent presents from the opulent merchants there. At the same time he attended at the Johannium, till he removed to the university of Leipsic, from whence he was subsequently again invited to Hamburgh. This last time he remained only three years there; and although he was invited to fill the vacant precentorship in his native city, he declined it on account of his youth, and began to attend more to instrumental music. This new study, however, was interrupted by the unexpected arrival of chapel-master Theile, who, by the desire of his prince, prevailed upon Oesterreich to join, in 1686, the duke of Wolfenbuttel's chapel, where he was soon after appointed page to the duke. It was whilst he was at Wolfenbuttel that the principal period of his musical fame was fixed. Here he not only enjoyed, as the chapel-master's inmate, his constant zealous instruction in composition, but also the friendship and assistance of the two excellent *castrati* singers, Giuliano Giuliani, from Venice, and Vincentino Antonini, from Rome, who both afforded him daily opportunity of improving in his singing. This period, so auspicious for his talents, lasted till the year 1690, when he twice declined offers of the situation of chapel-master at Holstein-Gottorp; but on their being made a third time, accompanied with a letter to his prince for his consent, he was at length obliged to obey the call. The Gottorp chapel now improved visibly under his superintendence, particularly as it received, from time to time, no small accession of able artists from those of Dresden and Wolfenbuttel. Though the chapel was reduced in number on the death of his master, yet he remained there till his new master also fell in a battle in Poland,

in 1702, where he commanded the Swedish army. The hereditary prince being now only two years old, the chapel choir, with the exception of himself, was entirely dismissed; by which means, finding himself absolutely deprived of opportunity to practise his art, he solicited leave to reside at Brunswick, till his services should again be wanted. This he obtained; but when, in the sequel, war and pestilence began to rage in Schlesswig, and his salary continued in arrear, he was compelled to engage himself member of the choir and precentor at the Palau church at Wolfenbuttel, where he had, at the same time, several young female singers given him to teach, and had commonly to officiate for the chapel-master in his absence. Though, in 1719, he was reinstated by the young duke of Holstein in his former rank of chapel-master, it does not appear that he left Wolfenbuttel again, as he died in that town in 1735.

OESTERREICHER, (Georg) precentor of Windsheim, was born in 1576. His musical talents rendered him a favourite with the margrave of Anspach, who well provided for him. In 1621, he accepted the place of precentor at Windsheim, where he remained till his death, in 1633. He published a book of hymns under the following title, "*Oesterreicher's Cantor-Büchlein.*" Rotenburg, 1615.

ŒTTINGER, (Friedrich Christoph) counsellor to the duke of Wurtemburg, and abbot of a convent, was born in 1702. He wrote a work entitled "*The Philosophy of Euler and Frick, as it respects Music,*" Neuwied, 1761.

OGGEDA, (Christoph d') a Spanish musician, was celebrated in Italy, where he resided in the sixteenth century.

OGINSKI, hettman of Lithuania, was a very celebrated amateur performer on the clarionet. In 1764, he was at St. Petersburg, where he performed in musical parties the most difficult solos on his instrument: he was also a good violinist and pianist, and wrote the article *Harpe*, in the first French Encyclopædia. A remarkable circumstance in the life of this illustrious amateur is, that it was he who conceived the idea of an oratorio on the subject of the *Creation*, and communicated the same to Haydn. Oginski died at St. Petersburg, about the year 1789.

OGINSKI, (Count Michel) probably son of the preceding, was a good pianist and violinist. He composed some very beautiful Polonaises for the piano-forte, and some romances. A part of these works were published at St. Petersburg in 1807 and 1809, and the remainder at Paris in 1811.

OHLHORST, (Johann Christian) born at Brunswick in 1753, was, after the year 1775, an actor in a theatrical company at Mecklenburg. He composed the music of the German operas "*Adelstan and Rosetta,*" "*The Anniversary,*" and "*The Gypsies.*"

OHMEYER, a professor, living in 1796, probably at Vienna. Of his works there have been engraved "*Variat. pour le Violon et B.,*" Vienna.

OKENHEIM. See Ockenheim.

OLBAC, (Le Baron d') residing, about the year 1750, at Paris, wrote the following pamphlets, on the occasion of the then prevailing controversy respecting the opera: "*Lettre à une Dame d'un certain Age sur l'Etat présent de l'Opéra,*" Paris, 1752, and without prefixing his name, "*Arrêt rendu à l'Amphithéâtre de l'Opéra, sur le Plainte au Milieu du Parterre, intervenant dans la Guerre des deux Coins.*"

OLBERS, (J. H.) organist at Stade, published "*Eighteen easy Preludes for the Organ or P. F.,*" Op. 1, Hamburgh, 1799. He also advertised, in the same year, "*A Collection of Piano-forte Music by different Composers, among others, Bach, Clementi, Ferrari, Gyrowetz, Grill, Haydn, Haigh, Hoffmeister, Mezger, Mozart, Pleyel, &c.*" Four numbers of this work had appeared up to the year 1800.

OLEARIUS, (Johann Gottfried) archdeacon, &c. at Armstadt, was born there in 1668. He published at Jena, in 1707, a work entitled "*Evangelischer Liederschatz,*" in four volumes. In this

book is to be found some interesting information respecting Luther and other old composers of hymns for the Protestant church.

OLEY, (JOHANN CHRISTOPH) organist at Aschersleven, was born at Bernburg. He was celebrated as a performer on the organ and harpsichord, and especially by his manner of playing fugues and fantasias. We can mention of his composition, *"Variations for the Harpsichord,"* two volumes; *"Three Sonatas for the Harpsichord;"* *"Simple Music,"* two volumes; and *"Choral Variations for the Organ."* The latter work contains a preface by J. A. Hiller. Oley died in 1789.

OLIFANTE, (D. GIOV.) an Italian musician of the seventeenth century, published a treatise entitled *"Regole di Musica di Rocco radio aggiuntovi uno tractato di proportioni,"* Naples, 1666.

OLIVEIRA, (ANTONIO) a monk, flourished as composer and master of the choir of a church in Lisbon, about the year 1600. He afterwards removed to Rome, where he died. Oliveira wrote a great number of masses, psalms, motets, &c., most of which are preserved in the royal musical library at Lisbon.

OLIVIER, a French author, and probably an organist, pronounced, in 1750, in a sitting of the royal academy at Lyons, a discourse on the advantages derivable from music in the cure of diseases. Hippocrates mentions the immediate effect of music on the human body. Olivier, however, proceeds much further than the ancient physician. He says that the atmosphere externally surrounding, and the air within, the human body, have a certain harmony together; that the vibrations of the external air are communicated to the internal, and thus accelerate or retard the circulation of the blood, stimulate the nerves and vital spirits, enfeeble or fortify the organs, and reestablish health or prolong life by maintaining the equilibrium between the different fluids of the human system. He maintains that these vibrations of the air produce a sort of electricity much more advantageous, in a medical point of view, than the usual application of the electric fluid. To prove this hypothesis, he made the following experiment. He bound a cloth round the eyes of a perfectly deaf man, and effectually stopped the ears of a blind person, and placed them both close to a loud orchestra. The one, it is said, immediately felt a most unusual sensation, and the other was attacked with convulsive motions which lasted two hours. It is probably this same Olivier who wrote the following work, published at Paris in 1798, *"L'Esprit d'Orphée, ou, de l'Influence de la Musique, par le C. Olivier."*

OLIVIERI, (M.) pupil of Pugnani, was born at Turin, about the year 1757. He remained during several years attached to the theatre of that city, but was at length obliged to quit it, to avoid the resentment of a nobleman, which was occasioned by the following circumstance. Olivieri arriving too late at a concert, was severely reprimanded by this nobleman. He was tuning his violin at the time, and listened for several minutes to the nobleman's severe reproofs, when at length, being irritated beyond endurance by their severity, he violently struck his reprover on the head with his fiddle, and rushed out of the concert-room. He immediately set out for Naples, after a residence in which city for several years, he went to Marseilles, where he remained during three years. He afterwards proceeded to Lisbon. He published some few pieces of music for his instrument.

OLIVO, (SIMPLICIANO) of Mantua, flourished in the seventeenth century. He was chapel-master of the ducal church at Parma. There were published of his composition, *"Salmi di compieta, con Litanie in ultimo, concertati à 8 Voci e 2 Violini, con una Violetta e Violoncino,"* Bologna, 1674, and *"Carcerato ninfa,"* Venice, 1681.

OLTOLINA published at Amsterdam, about the year 1780, three symphonies and three quatuors for the violin.

OLYMPUS. There were two great musicians in antiquity of this name, and both celebrated performers on the flute. One of them flourished before the Trojan

war, and the other was contemporary with Midas, who died six hundred and ninety-seven years before Christ. The first was a scholar of Marsyas, and a Mysian; the second, according to Suidas, was a Phrygian, and author of several poems, which were by some attributed to the first Olympus. But the most important addition which the disciple of Marsyas made to the musical knowledge of his time, was the invention of the *enharmonic genus*. Plato and Aristotle, as well as Plutarch, celebrate his musical as well as poetical talents, and tell us that some of his airs were still subsisting in their time. Religion only can ensure performance to music. The airs of Olympus used in the temple of worship during the time of Plutarch, were not more ancient than the chants or canto fermo to some of the hymns of the Romish church; and the melodies now sung to many of the hymns and psalms of the Lutherans and Calvinists, are such as were applied to them at the time of the Reformation.

Plato says, the music of Olympus was, in a particular manner, adapted to affect and animate the hearers; Aristotle, that it swelled the soul with enthusiasm; and Plutarch, that it surpassed, in simplicity and effect, every other music then known. According to this biographer, he was author of the curule song, which caused Alexander to seize his arms, when it was performed to him by Antigenides. To his musical abilities he joined those of poetry; and, according to Suidas and Jul. Pollux, he composed elegies and other plaintive songs, which were sung to the sound of the flute: and the melodies of these poems were so much celebrated in antiquity for their pathetic and plaintive cast, that Aristophanes, in the beginning of his comedy called *The Knights*, where he introduces the two generals, Demosthenes and Nicias, travestied into valets, and complaining of their master, makes them say, "Let us weep and wail like two flutes breathing some air of Olympus." Plutarch ascribes to him several nomes or airs that are frequently mentioned by ancient writers: such as the Minerva, the Harmatian, Curule or Chariot air, and the Spondean or Libation air.

ONDRASZECA. See ONTRASCHECK.

ONTRASCHECK, (JOHANN) first chapel-master to the elector of Mentz, was born in Bohemia. He died in 1742.

ORAFFI, (PIETRO MARCELINO) an Italian poet and composer, flourished about the year 1650, and published "*Concerti Sacri*, 1, 2, 3, 4, *et* 5 *vocum*," Venice, 1640, and "*Musiche per congregationi altro luogo di honesta ricreatione, à* 2, 3, 4, *e* 5 *voci*."

ORDOGNEZ, (PIETRO) a Spanish musician, celebrated in Italy in the sixteenth century.

ORDONITZ or ORDONNEZ, (CARL VON) violinist in the imperial chapel at Vienna, after the year 1766. About 1780, he published at Lyons "*Six Quatuors pour le Violon*," Op. 1." Many more of his instrumental compositions are known in manuscript. They are principally symphonies. He is also the author of the German opera entitled "*For once the Husband is Master*."

ORGANO, (PERINUS) an excellent performer on the lute, born at Florence in 1470, died, as early as 1500, at Rome, where a monument has been erected to his memory, in the church Ara Cœli.

ORGITANO, professor of the harpsichord at Naples, was celebrated as a performer in 1770. He published, in London, a book of sonatas for the harpsichord.

ORGITANO, a Neapolitan by birth, died at an early age. He left some works evincing talent. It is probably this Orgitano who composed the opera buffa entitled "*L'Inferno a darte*," which was performed at the Theatre Fiorentini at Naples, in 1804, with great applause.

ORGOSINI, (HENRY) a musician at the beginning of the seventeenth century. He published "*Neue Singekunst*," Leipsic, 1603, in German and Latin.

ORIA, (GIOV. BATTISTA) a very celebrated singer in Italy about the year 1670.

ORISICHIO, a celebrated church composer at Rome, about the middle of the last century. Gretry, who was acquainted

with him, states, that he was very exact in his composition, and that his music was characterised by great truth and expression. Gretry laughs, however, at the solemn countenance and consequential air he used to assume when performing any of his own works.

ORISTANEUS, (Julius) organist of the chapel royal at Palermo, was born at Trepano, in Sicily. He flourished as a composer about the year 1600, and published, among others, the following works: "*Madrigali à 5 voci,*" Venice, 1588, and "*Responsoria Nativitatis et Epiphaniæ Domini, 4 voc.*" Palermo, 1602.

ORLANDI, (Santi) an Italian composer of the beginning of the seventeenth century, published "*Madrigali à 5 voci,*" Venice, 1607.

ORLANDI, pupil of Paer, composed the music of the opera buffa, "*Podesta di Chioggia,*" which was performed with success at Paris in 1806.

ORLANDINI (Gius. Mar.) was an able and famous Bolognese writer, who furnished the theatre at Venice with many operas. His compositions seem more dramatic and elegant than those of any composer of the Italian school anterior to Hasse and Vinti. He is said to have been particularly happy in the composition of intermezzi, a gay kind of music, which was little understood by any other master till the time of Pergolesi.

His hymns in three parts are particularly natural and easy for psalm-singers, and other persons not very deeply skilled in the knowledge of music. He wrote also *cantici* or catches, and continued to flourish from 1710 to 1745.

ORLANDO, (Ferdinando) a dramatic composer at Milan, born in Italy in 1780, was a pupil of Cimarosa, whose manner he successfully endeavoured to imitate. The first of the following operas was also the first work which he presented to the public. He wrote it for the Milan theatre, where it was performed with great applause, and showed the admirable genius, and profound knowledge of the science, which Orlando already manifested in his twenty-second year. The title of it is "*Il Podesta di Chioggia,*" opera buffa, acted in 1801 at Milan. The following year he again brought out an opera, the second act of which did not please, and was therefore obliged to be recast, both by the poet and composer.

ORNITHOPARCUS. Dr. Forkel not only classes this writer amongst the profoundly musical, but also among the witty authors of his age. He published at Leipsic, in 1517, a work entitled "*Musicæ activæ micrologus, libris quatuor digestus, omnibus musicæ studios is non tam utilis quam necessarius.*" It is the first book on music that was printed in Germany, and went through several editions. It was translated into English by Dowland, in 1609.

OROLOGIO, (Alessandre) a musician and composer in the service of the emperor of Germany, at Vienna, in the beginning of the seventeenth century. There were published by him, "*Canzonetti a tre voc.,*" Book I., Venice, 1590, and Book II., Venice, 1594; "*Intraden,*" for five and six voices, Helmstadt, 1597; and "*Motetti,*" Venice, 1627. On the last publication he is called *Horologius.*

ORPHEUS. It is the opinion of some eminent philologers of latter times, that there never was any such person as Orpheus, except in fairy-land; and that his whole history was nothing but a mere romantic allegory, utterly devoid of truth and reality. But there is nothing alleged for this opinion from antiquity, except the one passage of Cicero concerning Aristotle, who seems to have meant no more than this, that there was no such poet as Orpheus anterior to Homer, or that the verses vulgarly called Orphical were not written by Orpheus. However, if it should be granted that Aristotle had denied the existence of such a man, there seems to be no reason why his single testimony should preponderate against the universal consent of all antiquity; which agrees, that Orpheus was the son of Œager, by birth a Thracian, the

father or chief founder of the mythological and allegorical theology amongst the Greeks, and of all their most sacred religious rites and mysteries; who is commonly supposed to have lived before the Trojan war, that is, in the time of the Israelitish judges, or, at least, to have been senior both to Hesiod and Homer, and to have died a violent death, most affirming that he was torn in pieces by women. For which reason, in the vision of Herus Pamphylius, in Plato, Orpheus's soul, passing into another body, is said to have chosen that of a swan, a reputed musical animal, on account of the great hatred he had conceived for all women, from the death which they had inflicted on him. And the historic truth of Orpheus was not only acknowledged by Plato, but also by Isocrates, who lived before Aristotle, in his oration in praise of Busiris, and confirmed by the grave historian Diodorus Siculus, who says, that Orpheus diligently applied himself to literature, and when he had learned the mythological part of theology, travelled into Egypt, where he soon became the greatest proficient, among the Greeks, in the mysteries of religion, theology, and poetry. Neither was this history of Orpheus contradicted by Origen, when so justly provoked by Celsus, who had preferred him to our Saviour; and, according to Suidas, Orpheus the Thracian was the first inventor of the religious mysteries of the Greeks, and that religion was thence called *Threskeia*, as it was a Thracian invention. On account of the great antiquity of Orpheus, there have been numberless fables intermingled with his history, yet there appears no reason that we should disbelieve the existence of such a man.

ORSANI, (D. Francesco) pupil of Padre Martini, church composer, and member of the Philharmonic society at Bologna, was eminent in Italy about the year 1770.

ORSINI, (Gaetano) an excellent countertenor singer in the service of the emperor at Vienna, where he died in 1740, at a very advanced age. He was principal singer in the opera *Costanza e Fortezza*, which was performed in the open air, at Prague, in 1723. Francis Benda, in the memoirs of Orsini's life, says that he drew tears from his audience, by his pathetic manner of singing in the above opera.

ORSLER or ORSCHLER, (Johann Georg) born in Silesia, was violinist in the imperial chapel at Vienna, in 1766. He had previously held the situation of chapel-master to the prince of Lichtenstein till the death of that nobleman. He left numerous works in manuscript, consisting of violin music and compositions for the church.

ORSLER, (Joseph) a musician at Vienna, and probably son of the preceding. Under this name the following instrumental works in manuscript are found in Traeg's Catalogue, Vienna, 1799: "*Sinfon à* 8," "2 *Quartetti à V., Vc., Viola obl., e B.*," "7 *Sinfon à* 3, 2 *V. e Vc.*," "2 *Terzetti à Viola, Vc., e B., e à* 2 *Vc. e B.*" and "4 *Sonate à Vc. e B.*" It would seem by the above music, the composer was a violoncellist. There were, in fact, in 1796, two Orslers (father and son), violoncellists, in the orchestra of the national theatre at Vienna.

ORTING, (Benjamin) director of the music at the church of St. Anne, at Augsburg, was born in that town in 1717. He was a pupil of Seyfert. His compositions consist of many canticles, motets, cantatas, &c. none of which have been published.

ORTIZ or DE ORTO, (Diego) of Toledo, a celebrated contrapuntist towards the middle of the sixteenth century, published, at Venice, "*Hymni, Magnificat, Salve, Salmi, &c. à* 4 *Voc.*," 1565. The following work has also been attributed to him, "*El primo libro, nel qual si tratta delle glose sopra le cadenze, ed altre sorte di punti*," Rome, 1553. Glareanus, in his *Dodecachordon*, eulogizes one of the compositions of Ortiz.

ORTOLANI, (Sgra.) This female singer was a pupil of Galuppi, and flourished at Venice about the year 1770.

OSCULATI, (Giulio) an Italian com-

poser, who flourished towards the end of the sixteenth century. Bonometti has preserved some of this master's motets, by publishing them in the *Parnassus Musicus Ferdinandæus*, in 1615.

OSIO, (Feodato) a lawyer at Milan, born there towards the end of the sixteenth century. He was first known as a writer of novels, but afterwards made law and music his principal pursuits. He left, at his death, the following works: "*L'Armonia del nudo parlare, overo la Musica ragione della voce continua, nella quale a forza di Aritmetiche e di Musiche Speculazioni si pongono alla prova le regole sino al presenta stabilite dagl' osservatori del numero della prosa e del verso*," Milan, 1637, and "*Sylva novarum opinionum*," Frankfort, 1669, part of which treats of music.

OSSI, (Giov.) a celebrated singer, was, in 1725, in the service of prince Borghèse.

OSSOWSKY, (Stanislaus d') an amateur musician at Vienna, has been known, since 1792, through his compositions, which consist of the following printed works: "*Douze Variat. pour le Violon et B.*," 1792; "*Der Walzer Augustin, mit 6 Veranderungen f. Klav.*," Vienna, 1797; and "12 *Menuetten f. Klavier*," 1798. He was no longer living in 1807.

OSTI, a singer at the theatres in Rome, about the year 1736. He rendered himself principally celebrated by the performance of female characters.

OSTIANO, (Vincenzo) a contrapuntist of the sixteenth century, of whose compositions there is still found, amongst the printed works in the library at Munich, "*Canzonette Neapolitane à 3 Voci*," Venice, 1579.

OSWALD, (Heinrich Sigismund) privy-counsellor to the king of Prussia in the year 1790, was previously celebrated as an amateur musician. He published some collections of songs, a trio for the harpsichord and violins, and two cantatas for the harpsichord. In 1802, he was still living at Breslau.

OT. There were published under this name at Mentz, in 1795 and 1796, "6 *Canzonetti Ital. c. Cemb.*," Op. 5, and "6 *Canzonetti Ital. c. Cemb.*," Op. 6.

OTMAIER, (Gaspard.) This German composer was born in the year 1516, and published "*Weltliche Lieder*," Nuremburg, 1551.

OTTANI, (Bernardo) born at Turin about the year 1748, was chapel-master of the cathedral of that town, and member of the Philharmonic society of Bologna. He studied counterpoint under Padre Martini, and at the time of the public examination of composers at Bologna, in 1770, he produced a "*Laudate pueri*," which, according to Dr. Burney, was full of spirituality. In 1772, he brought out at Munich an opera, entitled "*L'Amore senza malizia*." Another, called "*Il Maestro*," was performed at various theatres in Germany, about the year 1790. Two other of his works are "*L'Erminio*," op. ser. Cremona, 1784, and "*Amajonne*," op. ser. Turin, 1784. His brother, Cajetano Ottani, was an excellent tenor singer, resident at Turin in 1770, and was also known as a good landscape painter.

OTTO, (Carl) a vocal composer in Germany about the year 1796, published about that year, at Goslar, in Lower Saxony, "*A Collection of good Songs for the Harpsichord*," and "*An Ode on Hope*."

OTTO, (Franz) organist at Glatz, in Silesia, published at Breslau, "*Neues vollständiges Choralbuch, &c.*" 1784, and "6 *vollständig Klavier-Sonaten*," Breslau, 1798.

OTTO, (Georg) chapel-master of the landgrave of Hesse-Cassel, was born at Torgau in 1550. He resided, in 1564, as a student of singing at the school there, and was, in 1750, promoted to the precentorship at Salza, whence the celebrated musical connoisseur, the landgrave Moritz, invited him, in 1585, to Cassel, as his chapel-master. Walther has collected the following titles of his works: "*Introitus totius Anni, 5 voc.*," Erfurt, 1574; "*Die teutschen Gesänge Lutheri auf die vornehmsten Feste mit 5 und 6 Stimmen gesetzt*," Cassel, 1588; and "*Opus mus. nov.*" A

second edition of the last-named work appeared at Erfurt in 1618. An edition of the second of the above works was printed at Erfurt, and still exists in the library at Munich. His complete printed works are preserved in the museum at Cassel.

OTTO, (J. F.) Under this name were published at Leipsic, about the year 1800, "6 *Klaviersolos.*"

OTTO, (Valerius) a celebrated organist and composer, of whose origin nothing further is known, than that the city of Leipsic placed him, in 1592, as student of singing at the Gate school. There he became such an accomplished musician, that, fifteen years afterwards, he was appointed organist of the Lutheran church in the old town at Prague. He further styles himself, in his last works, dated 1611, court-instrumentalist to the prince of Lichtenberg. Of his printed works, we can name "*Musa Je sæa quinque vocibus ad octonos modos expressa,*" Leipsic, 1609, and "*Newe Paduanen, Galliarden, Intraden und Couranten nach Englischer und Französischer Art, mit 5 Stimmen componirt und in Truck gegeben, durch, &c.*" Leipsic, 1611.

OTTO, (Step.) of Freyberg, in Misnia, wrote two works on music, about the years 1632 and 1648. Mattheson says that they treat ably and profoundly on the science, for the time in which they were written.

OTTUSI, (Ottavio.) Under this academical name, Monteverde, or one of his partisans, addressed a letter to Artusi, in which he supported some propositions in opposition to the practice of that master. He pretended that the seventh of the dominant is more pleasing to the ear than the octave; that the fourth may be resolved by rising to the fifth, the third to the fourth, and the fifth to the major or minor sixth. Artusi strongly combated these opinions.

OUVRARD, (Rene) a French canon and chapel-master, born at Chinon, in Touraine; died in 1694. He left, at his death, a work, probably in manuscript, entitled "*Historia Musicæ apud Hebræos, Græcos, et Romanos.*" The abbé Cainicaise, who died in 1702, says of this work, that it brings the history of music down to the seventeenth century, and contains the solution of many interesting and curious questions. He also states, that the author had much contributed, by his preceding works, to the advancement of painting, as well as of music.

OVERBECK, (Christian Adolph) a German writer and doctor of laws at Lubec, was born in that town. He published, in 1781, "*Songs and Canticles, with an Accompaniment for the Harpsichord.*" He was also the author of a German parody of the *Salve Regina* of Pergolese, which he published at Hamburgh, in 1785, with an accompaniment for the harpsichord.

OVERBECK, (Johann Daniel) a relation, perhaps father, of the preceding, was born at Rethem, in Lower Saxony; in 1715, and was rector of the gymnasium, at Lubec. Amongst numerous other writings, he published several pamphlets on the subject of music, two of which were entitled "*An Answer to the Letter of the Singer Ruetz, as it respects the Opinions of Batteux,*" 1754, and "*The Life of Gaspard Ruetz,*" Lubec, 1755.

OVEREND, (Marmaduke) an English author and musician, published in London, in 1783, a work entitled "*On the Science of Music.*"

OZI, (François) born at Montpellier, about the year 1750, was a celebrated performer on the bassoon.

OZI, (Etienne) probably a son of the preceding, was born at Nismes, in Languedoc, in 1754. He was professor of the bassoon at the conservatory in Paris, and also first bassoon at the academy of music. He published "*Méthode de Basson, aussi précieuse pour les Maîtres que pour les Elèves, avec des Airs et Duos faciles,*" Paris, 1787; "*Méthode nouvelle et raisonnée pour le Basson,*" second edition, Paris, 1800; "*Sept Concert. pour Basson, avec Acc. de Gr. Orch.*" Ops. 3, 4, 6, 9, 11, Paris, to 1801: the above were published separately. "*Trois Sinfon. conc. à Clar. et Fag.*" Ops. 5, 7, 10, Paris, to 1797. "*Vingt-quatre*

Duos à deux Bassons," Paris, to 1798. "*Pet. Airs connus var. pour deux Vc.*" Liv. 1, 2, Paris, 1793 and 1794. "*Six Duos pour deux Vc.*" Paris, 1800. Ozio's instruction book for the bassoon, is considered by far the best and most complete which has appeared up to the present time.

OZI, (MARIE JOSEPH) probably a son of the preceding, was adjudged the prize at Paris, in 1799, given to the best young artist on the piano-forte by the minister of the interior. He was then only twelve years of age.

P

PACÆUS or PACE, (RICHARDUS) dean of St. Paul's, in London, and a musical author, was a favourite of king Henry VIII., who employed him on several important services. Cardinal Wolsey was at length the means of his losing his sovereign's confidence, which affected him so much that he became insane. He died in 1532, being about fifty, though, according to Bayle, only forty years old. He left, besides other works, one entitled "*De Restitutione Musices.*"

PACCHIAROTTI (GASPARO) was born in the Roman states about the year 1750. He began his musical career in 1770, at Palermo, in Sicily. In 1772, he was the principal singer in the theatre San Carlo at Naples, with De Amicis. For the five following years, he sang at the provincial towns in Italy, and in 1778 came to England. Dr. Burney says, "That the natural tone of Pacchiarotti's voice was so interesting, sweet, and pathetic, that when he had a long note or messa di voce, he (the doctor) never wished him to change it, or to do any thing but swell, diminish, or prolong it, in whatever way he pleased." A great compass of voice downwards, with an ascent to B flat, and sometimes to C in alt., with an unbounded fancy, and the power not only of executing the most refined and difficult passages of other singers, but likewise of inventing new embellishments, which had never then been on paper, made him, during his long residence in this country, a new singer every time he was heard. To sum up his merits, it may be said, that his voice was naturally most sweet and touching; that he had a fine shake and exquisite taste, great fancy, and a divine expression in pathetic songs. In the summer of 1779, Pacchiarotti left England for Italy, but returned in 1780, and continued principal singer at the opera till the commemoration of Handel in 1784. He then again went to Italy, and afterwards lived in retirement at Padua. The following anecdote is related of Pacchiarotti. The *Artaxerxes* of Metastasio was performed in one of the first theatres of Rome, with the music of Bertoni. Pacchiarotti executed the part of *Arbaces*. During the third representation, at the famous judgment scene, in which the author had placed a short symphony after the words "*Eppur sono innocente,*" the beauty of the situation, the music, and the expression of the singer, had so enraptured the musicians, that Pacchiarotti perceived, after he had uttered these words, the orchestra did not proceed with the symphony. Displeased, he turned angrily to the leader, exclaiming, "What are you about?" The leader, as if awaking from a trance, sobbed out with great simplicity, "We are crying." In fact, not one of the performers had thought of the symphony, and all had their eyes, suffused with tears, fixed on the singer.

PACCHIONI, (DOM. ANTONIO) of Modena, was born in 1654. He was a pupil of Ercoleo and of Giov. Mar. Buononcini. After having profoundly studied the works of Palestrina, he became highly celebrated in the science of counterpoint. Besides the composition of much church music, an opera by him is known, which

was performed at Modena in 1682, being entitled "*La gran Matilda.*"

PACCIOTTI, (Francesco) an Italian professor. The Milan *Indice de' Spettac. Teatr,* names him an opera composer between the years 1788 and 1791.

PACE, (Antonio.) Cerreto names him, in 1600, amongst the, then, celebrated Italian contrapuntists. Walther has also named a *Pietro* Pace as a celebrated professor.

PACE, (Giov. Battista) a contrapuntist in Italy, of the sixteenth century. Some of his compositions are to be found in *De Antiquis, Lib.* 1, *à* 2 *voci, de diversi Autori de Bari,* Venice, 1585.

PACELLI, (Aspirilio) chapel-master at Warsaw, was born in 1570 at Vasciano, in Italy. He was at first director of music in the German college at Rome, but received an invitation from king Sigismund III. of Poland to Warsaw, as royal chapel-master; which office he filled, with great credit to himself, for upwards of twenty years, and died there in 1623, aged fifty-three. He was buried in the church of St. John the Baptist; where the king caused a monument to be erected to him, with a very honourable inscription, from which the above particulars are chiefly derived. Of his printed works we can enumerate "*Cantiones Sacræ,* 5, 6, 8—10 *bis* 20 *voc.*" Frankfort, 1604; "*Psalmi et Motetti,* 8 *voc.*" Frankfort, 1607; "*Cantiones Sacræ,* 5, 6, 7—20 *voc.*" Frankfort, 1608; "*Psalmi, Motetti, et Magnificat,* 4 *voc.*" Frankfort; "*Madrigali à* 4 *voci, Lib.* 1." Frankfort; and "*Madrigali à* 5 *voci, Lib.* 2." Frankfort. Some of Pacelli's pieces are also to be found amongst *Fabio Constantini, Selectæ Cantiones excellentissim. Autor.*

PACELLI, (Dom. Antonio) a Venetian composer, is especially known by a cantata, (*Amor furente*) published in 1723, and by the music of the drama "*Il Finto Etau,*" performed at Venice in 1698.

PACHELBEL, (Johann) a celebrated organist and composer, was born at Nuremburg in the year 1653. Discovering in his youth a strong inclination for science, he was provided by his parents with the ablest instructors that could be procured. He studied for some time at Altdorff, but finding himself straitened in circumstances, he removed to the Gymnasium Poeticum in Regensburg. Here he continued three years, prosecuting his studies, particularly in music, with so much diligence, that the fame of his proficiency was spread throughout all Germany. On his quitting Regensburg, he went to Vienna, and became deputy to the organist of St. Stephen's church in that city. This situation, though attended with little profit, he found very agreeable, as it procured him the friendship and acquaintance of Kerl, at that time chapel-master at Vienna. In 1675, Pachelbel was sent for to Eisenach, and was there preferred to the dignity of court organist. Three years afterwards, he removed to Erfurt, where his abilities caused him to be eminently distinguished. In 1690, he was invited to Stuttgard, but that city being threatened with invasion by the French, he quitted it, and settled at Gotha. Not long after this, on the death of Wecher, he succeeded to his place as organist of Nuremburg, in which he continued till his own death, about the year 1706.

Pachelbel is celebrated as one of the most excellent of those German organists, of whom Kirl is accounted the father. He studied the grand and full styles, which he laboured much to improve.

The works of Pachelbel, that are known, are very few, being only four funeral hymns, composed at Erfurt during the time that a violent pestilence raged there; seven sonatas for two violins and a bass; and airs, with variations, printed at Nuremburg.

PACHELBEL, (Wilhelm Hieron.) son of the preceding, was born at Erfurt about the year 1685. His father taught him the harpsichord and composition; by means of which instruction, he acquired sufficient skill to fill with credit the situation of organist at Wahre, near Nuremburg. In 1706, he was nominated organist of St. James's church at Nuremburg. His published works are "*Musical Amusements, consisting of a Prelude, Fugue, and Fantasia, for the*

Organ or Harpsichord," Nuremburg, 1725, and "*Fugue in F, for the Harpsichord,*" Nuremburg, 1725.

PACHNER, (EUGEN) an excellent violinist, born in 1747 at Melnik, in Bohemia, resided last, as ex-Benedictine monk, with his friends at Zdiz, where he died in 1790.

PACHYMERES, (GEORG) born in 1242, in a town of the Ottoman states. Having studied theology and the sciences during many years, he entered on the ecclesiastical functions. Among numerous other interesting works, he wrote "*De Harmonicâ et Musicâ,*" and "*De quatuor Scientiis Mathematicis, Arithmeticâ, Musicâ, Geometriâ, et Astronomiâ.*"

PACINI, (ANDREA) a celebrated Italian soprano singer at Venice, about the year 1725.

PACINI, (ANNA) a celebrated Italian singer, performed at Hanover between the years 1783 and 1786. Her voice was a fine countertenor.

PACINI, (N.) a Neapolitan composer, born about the year 1774. He studied composition at the conservatory of La Pietà. In 1805 he was at Paris, and brought out, at the Théâtre Feydeau, the opera "*Isabelle et Gertrude;*" and in 1808, at the same theatre, "*Amour et mauvaise Tête,*" in three acts. Pacini was one of the editors with Blangini of the "*Journal des Troubadours pour le Chant,*" published periodically at Paris.

PADUANA, (SIGNORA) a singer, educated at the conservatory Delle Mendicante, at Venice. In 1768, she was considered to possess the finest voice of any female in Italy.

PAER, (FERDINANDO.) This eminent dramatic composer was born at Parma, in 1774. After having studied in the seminary of that town, he devoted himself to composition under Ghiretti, a Neapolitan, and adjunct of the celebrated Sala at the conservatory of La Pietà. At the age of ten Paer went to Venice, and not long afterwards wrote an opera there, "*Circe,*" which was successful. From Venice he proceeded to Padua, Milan, Florence, Naples, Rome, Bologna, &c. At length the duke of Parma, who was his godfather, bestowed on him a pension, giving him permission to travel to Vienna, for the purpose of composing some works in that city. On the death of Naumann, in 1801, Paer was invited to Dresden, with the appointment of chapel-master for life. His patron the duke of Parma dying about this period, gave Paer the opportunity of accepting the offer of the elector of Saxony; and he accordingly, soon after, arrived at Dresden, where he composed several operas, each of which met with brilliant success. After the battle of Jena, Napoleon, being at Dresden, desired that Paer, together with his wife, who was an excellent singer, should be engaged in his suite. They accordingly followed the emperor to Posen and Warsaw, where they gave several concerts, at which Napoleon was present, who afterwards obtained their regular discharge from the Saxon court, and engaged Paer for the court of France; upon which he proceeded to Paris, where he subsequently has continued to reside. The situations which he held under Napoleon were, conductor of the chamber music and composer to the emperor. Paer is a member of the academy of the fine arts at Naples, and of those at Bologna and Venice. He had composed, up to the year 1811, thirty operas, exclusive of overtures, sonatas, cantatas, ariettes, and other light compositions. The operas which he brought out in Italy, with great success, are, "*Circe,*" "*La Locanda de' Vagabondi,*" "*Oro fa tutto,*" "*Laodicea,*" "*Cinna,*" "*Agnese,*" "*L'Intrigo amoroso,*" "*Il Principe di Taranto,*" "*Idomeneo,*" "*I due Sordi,*" "*La Testa riscaldata,*" "*La Griselda,*" &c. Those composed at Vienna are, "*Camilla,*" "*Il Morto vivo,*" "*Il Cavaralo,*" "*Ginevra d'Amieri,*" and "*Achille.*" His works for the Austrian court consist in cantatas for the empress Theresa, with whom he had the honour of singing them. They are entitled "*Bacco ed Ariadna,*" "*La Conversazione armonica,*" "*Il Trionfo della Chiesa Cattolica,*" and "*Il S. Sepolcro.*" At Dresden he composed the fol-

lowing operas, "*I fuor' usciti,*" and "*Leonora;*" and at Prague, "*Sargino;*" the success of which was the more flattering to Paer, as it was in this city that Mozart composed his *chef-d'œuvres, Don Juan, Figaro,* and *Clemenza di Tito.* Before Paer's first arrival at Paris, three of his operas, "*Il Principe di Tarento,*" "*La Camilla,*" and "*La Griseldo,*" had been submitted to the Parisian public, and well received. Since his residence in France he has composed the following operas: "*Numa Pompilio,*" "*I Baccanti,*" "*Didone,*" "*Le Maître de Chapelle,*" a French opera, and the cantatas, "*Eloisa e Abelardo,*" "*Safo,*" and "*Ulisse e Penelope.*"

PAER, (Madame Riccardi) wife of the preceding, was born at Parma. She was considered an excellent singer at Dresden, and accompanied her husband to Paris, since which time she has principally resided with her family in Italy.

PAESSLER, (E. J. G.) government registrar to the prince of Anhalt-Bernburg, at Bernburg, about the year 1780, published "*6 Sonaten für das Klav. oder die Harfe,*" Leipsic, 1782.

PAESSLER, (Miss) perhaps the daughter of the preceding, published "*Lieder verschiedenen Inhalts für das Klavier,*" 1800.

PAGANELLI, (Gius. Ant.) conductor of the chamber music of the king of Spain, was born at Padua. In 1733, he was at Augsburg, and pianist in the orchestra at the theatre there. Several of his operas are known, also some instrumental music, and a part of the odes of Horace set to music.

PAGENDARM, (Jacob) singer at Lubec, was born in 1646. He pronounced a celebrated oration on music at the time of his being appointed to the above situation. He died in 1706. A work of his is published at Lubec, entitled "*Cantiones Sacræ.*"

PAGIN, born in 1730, travelled into Italy from France for the express purpose of receiving lessons from Tartini. He had scarcely attained the age of twenty, when he returned to Paris, and frequently performed at the *concert spirituel,* with the greatest success: but as he would perform no music but that of Tartini, the French musicians opposed him; and the ironical applauses that he received at one of the above concerts decided him not to appear at any more of them. He was then engaged in the suite of the count of Clermont. In 1770, Dr. Burney heard him in a private party, and admired the expression and lightness of his execution. He published six sonatas for the violin, Paris, 1748.

PAGNUZZI, (P. Giuseppe Lorenzo) organist at the convent of the holy mount Dell' Alvernia, in the Florentine states, and member of the Academia Filarmonica at Bologna, was born at Fabrino in 1738, and died at his convent in 1802, where he had devoted thirty years to the science of music; maintaining, both as a theoretical and practical professor, but chiefly as an organist, a distinguished rank amongst the first artists of Italy.

PAISIBLE, a celebrated flutist and composer for that instrument in England, towards the end of the seventeenth century. He published "*Musick performed before her Majesty and the new King of Spain, Overture* 3."

PAISIBLE, (N.) a celebrated violinist at the *concert spirituel* at Paris, and musician to the duchess of Bourbon Conti, was born in that city in 1745. He was one of the best pupils of Gaviniés, who, charmed with his talent, assisted him in obtaining the preceding situations. Early in life he travelled through a part of France, the Low Countries, Germany, and as far as Petersburg, obtaining every where success as an artist. At Petersburg, however, when he wished his playing to become known to the empress, Lolli, who was then in the service of that court, prevented him by his intrigues from being heard by the empress. He then gave two public concerts, which producing him a sum insufficient for his maintenance, induced him to engage in the service of a Russian count, with whom he went to Moscow. He did not long continue in this office, but again tried two

concerts, which had worse success than those at St. Petersburg. At length, in 1781, driven to distraction by his misfortunes, and harassed with debts which he had no means of satisfying but by the sale of his very valuable violin, he formed the fatal resolution to terminate his existence, and accordingly blew out his brains, leaving a letter, tenderly taking farewell of his friends, and desiring them to pay his debts by the sale of his violin. He published several operas of music for his instrument.

PAISIELLO, (GIOVANNI) son of François and of Grazazio Fogiale, was born at Tarento in the year 1741. His father was a veterinary surgeon, particularly distinguished in his art; and the reputation he had acquired, not only in the province of Lucca, but in the whole kingdom, procured him the honour of being employed by the king of Naples, Charles III., during the war of Velletri.

His father determined, as soon as his son had attained his fifth year, that he should study, till he was thirteen, with the Jesuits, who had a college at Tarento; and as it was the custom of these fathers to have the service to the virgin sung in all their festivals, they remarked, when their young pupil sang the hours of Matins, that he had a fine contralto voice and an excellent ear. Upon this observation, the chevalier D. Girolamo Carducci, of the same city, and who superintended the music for the holy week in the church of the Capuchins, endeavoured to make young Paisiello sing some pieces from memory. The boy, who was then under thirteen years of age, acquitted himself in such a manner, that it might have been imagined he had studied music for a length of time. This was in March, 1754. The chevalier Carducci, perceiving the promising genius of Paisiello, advised his father to send him to Naples, in order that he might study music, and, for this purpose, instantly to place him with some good chapel-master; but his parents would not consent to this, for, being their only son, they could not resolve to part with him.

The reiterated entreaties of the chevalier began at last to prevail, and they promised to give an answer, after having reflected more maturely. In short, after some time had elapsed, they determined on sending him to Naples; his departure was fixed for the month of May following, and in the mean time he employed all his time in learning the first elements of music, under an ecclesiastic, a secular priest, named don Carlo Resta, of Tarento, an excellent tenor, who played very well on the arch-lute, an instrument which Paisiello made use of during the two or three months allotted to him for acquiring the first instructions. He afterwards set out for Naples with his father, and in June, 1754, was received into the conservatorio of St. Onofrio, where he had the happiness of finding, as a master, the celebrated Durante. It was under him that he studied, and at the end of five years became first master among the pupils of the conservatorio. During the next four years he composed there some masses, psalms, motets, oratorios, and a comic interlude, which was performed in the same institution. This interlude procured him the advantage of being employed to compose, in 1763, an opera for the theatre at Bologna.

Here begins the first epoch of his works.

At the theatre of the Marsigli, at Bologna, appeared "*La Pupilla*," "*I Francesi brillanti*," "*Il Mondo alla Rovescia*:" at Modena, "*Madama l'Amorista*:" at Parma, "*Le Virtuose Ridicole*," "*Il Sagno d'Abano*:" at Venice, "*Il Ciorlone*," "*La Pescatrice*:" at Rome, "*Il Marchese Tulipano*:" at Naples, "*La Vedova di bel Genio*," "*L'Imbroglio della Vajasse*," "*l'Idole Cinese*," (it was for this work that the court of Naples began the custom of having comic operas performed in the little theatre of the court) "*Lucio Papirio*," "*Il Furbo mal accorto*." "*L'Olimpia*," and "*Peleus*," a cantata for the marriage of Ferdinand IV. with Maria Caroline of Austria: at Venice, "*L'Innocente Fortunato*:" at Milan, "*Sismano nel Mogolle*:" at Naples, "*L'Arabo Cortese*," "*La Luna habitata*," "*La Contesa dei*

Numi:" at Rome, "*La Semiramide,*" "*Il Montezuma:*" at Naples, "*Le Dardane,*" "*Il Tamburro Notturno:*" at Venice, the same work, with changes and augmentations: at Milan, "*L'Andromeda.*" He also composed in this city, twelve quartets, for two violins, tenor, and harpsichord, for her royal highness the archduchess Beatrice, of Este, wife of Ferdinand of Austria, duke of Milan. At Turin, "*Annibale in Italia,*" "*I Filosofi,*" "*Il Giocatore:*" at Naples, "*La Somiglianza dei Numi,*" "*L'Astuzie Amorose,*" a mass for the dead, for two choirs, for the funeral of the prince royal D. Gennaro di Borbone; "*Gli Scherzi d'Amore e di Fortuna,*" "*D. Chisciote della Mangia,*" "*La Finta Maga,*" "*L'Osteria di Mere Chiara:*" at Modena, "*Alessandro nell' Indie:*" at Naples, "*Il Duello Comico,*" "*D. Anchise Campanone,*" "*Il Mondo della Luna:*" at Venice, "*La Frescatana,*" "*La Discordia Fortunata,*" "*Il Demofoonte.*" At this time he was engaged for the King's theatre in London, but an invitation from the court of Russia caused him to break his engagement. At Naples, "*Socrate Imaginari:*" at Florence, "*Il Gran Cid,*" "*Il Finto Principe:*" at Rome, "*Le Due Contesse,*" "*La Diffatta di Dario;*" it was in this opera that an air in two movements was composed for the first time, "*Mentre ti lascio o figlia,*" sung by the tenor Anzani, and which has since served as a model to all composers. At Naples, "*Dal Finta il Vero.*" It was at the time when this opera appeared, that the court of Naples went for the first time to the comic theatre. In this same year, that is to say, on the 28th of July, 1766, Paisiello departed for Russia; and entered the service of Catherine II., with an appointment of four thousand rubles. As music-master to the grand duchess, he had the further sum of nine hundred rubles; and his country house, which was allowed him during five or six months in the year, procured him two thousand rubles. With these and some other advantages, he had an annual income of nine thousand rubles.

Second Epoch.—Paisiello remained in Russia nine years, during which time he composed "*La Serva Padrona,*" "*Il Matrimonio Inaspettato,*" "*Il Barbiere di Siviglia,*" "*I Filosofi Imaginari,*" "*La Finta Amante,*" (this opera was composed for Catherine's journey to Mohilow, in Poland, where she had an interview with Joseph II.) "*Il Mondo della Luna,*" in one act, "*La Nitteti,*" "*Lucinda ed Armidoro,*" "*Alcide al Bivio,*" "*Achille in Sciro,*" a cantata for prince Potemkin, and an interlude for prince Orloff.

During his residence in this country, he composed for his pupil, the grand duchess Maria Federowna, wife of the grand duke Paul Petrowitz, afterwards empress, several sonatas and pieces for the piano, making two volumes. He also arranged a collection of rules for the accompaniment of a score on the piano-forte. This small treatise was printed in Russia, and on this occasion the empress presented him with an annual pension of nine hundred rubles. At Warsaw he composed the oratorio of "*La Passione,*" set to Metastasio's words, for king Poniatowski.

Third Epoch.—At Vienna he wrote for the emperor Joseph II. the opera of "*Il Re Teodoro,*" and twelve concerted symphonies. From thence he returned to Naples. On his arrival in this city, Ferdinand IV. took him into his service, in quality of master of the chapel, with a salary of twelve hundred ducats. He then directly composed his opera "*Antigono;*" at Rome, "*L'Amare Ingapizzo,*" "*La Molinara;*" at Naples, "*La Grotta di Trofonio,*" "*Le Gare Generose,*" "*L'Olympiade,*" "*Il Pirro.*" This work was the first, of the serious kind, in which introductions and finales were employed. It also contains a scene where the principal person, executing a monologue, is surprised by soldiers, who arrive to the sound of a military march, and which agrees with the song of the actor; a scene which has since served as a model to many composers.

At this time Paisiello received from the king of Prussia (William) an invitation to Berlin, but which he could not accept,

being in the service of the king of Naples, Ferdinand IV. of Bourbon.

A short time after he gave at Naples, "*I Zingari in Fiera*," and composed for the obsequies of general Hoche a funeral symphony, which procured him a recompense from general Buonaparte. He afterwards gave "*La Phedra*," with some analogous ballets, "*Le Varie Gelosie*," and "*Catone in Utica*."

He was now invited to take a new engagement in Russia; but the motives which had induced him to refuse the offers of the king of Prussia, prevented him from accepting those of the court of Russia. The king of Naples commanded him to set to music "*Nina, o la Pazza d'Amore*," for the little country theatre of the Belvidere. This opera was afterwards performed at the Florentine theatre, with the addition of the quartet.

"*Giunone Lucina*" was composed for the churching of the queen of Naples, Caroline of Austria. In this cantata, an air, intermixed with choruses, was used for the first time, and which has been since imitated by other composers. It was followed by "*La Zenobia di Palmira*." Being invited to London, where it was impossible for him to go, he sent to the theatre of that city the opera of "*La Locanda*," which was afterwards performed at Naples, under the title of "*Il Fanatico in Berlina*," with the addition of a quintet. He then composed a grand "*Te Deum*," for the return of the king and queen of Naples from Germany; a cantata, "*Dafne ed Alceo*," for the academy *dei Cavalieri*; a cantata, "*Le Retour de Persée*," for the academy *des Amis*; "*L'Elfrida*," and "*L'Elvira*."

At Venice, "*I Giuochi d'Agrigento*;" at Naples, "*La Didone*," "*L'Inganno Felice*," and "*L'Andromaca*."

The French revolution having extended to Naples in 1789, the government assumed the republican form. The court abandoning Naples and returning into Sicily, the rulers of the state named Paisiello composer to the nation. But the Bourbon family being reestablished, made it a crime in him to have accepted this employment, and for some time his appointments were suspended. At last, after two years had elapsed, he was restored to his situation. He was afterwards demanded at Paris by the first consul of France, Napoleon Buonaparte; when Ferdinand, king of Naples, gave him a despatch, with an order to go to Paris, and place himself at the disposal of the first consul. Alquier, the minister of France, resident at Naples, pressed him on this occasion to declare his intentions respecting the fees and the treatment he desired. Paisiello replied, that the honour of serving the first consul he considered as a sufficient recompense.

On arriving at Paris, he was provided with a furnished apartment, and one of the court carriages, he was assigned a salary of twelve thousand francs, and a present of eighteen thousand francs for the expenses of his stay, besides those of his journey.

He was offered at Paris several employments; such as those of director of the imperial academy and of the conservatorio; he refused them all, and contented himself with that of director of the chapel, which he filled with excellent artists. He composed for this chapel sixteen sacred services, consisting of masses, motets, prayers, &c. and besides these he set the opera of "*Proserpine*," for the academy of music, and a "*Grand Mass*" for two choirs, a "*Te Deum*," and prayers for the coronation of the emperor.

Finding that the climate of Paris did not agree with his wife, he quitted that city, after residing in it two years and a half, and returned to Italy; he still, however, continued to send every year to Napoleon, a sacred composition for the anniversary of his birth, the 15th of August. A year after his departure, the emperor proposed to him to return to Paris, but the bad state of his health prevented him from accepting the invitation.

The Bourbon family being obliged to quit Naples, king Joseph Napoleon confirmed to him the place of master of the chapel, of composer and director of the

music of his chamber and of his chapel, with an appointment of one thousand eight hundred ducats. He wrote for this chapel twenty-four services, consisting of masses, motets, and prayers.

At the same time Napoleon sent him the cross of the legion of honour, which Joseph himself presented to him, with an additional pension of one thousand francs. Subsequently to this period, he composed the opera "*Dei Pittagorici*," which might serve as a model both to poets and musicians, and procured him the decoration of the order of the Two Sicilies from the king; he was also named a member of the royal society of Naples, and president of the musical direction of the royal conservatorio. King Joseph having gone to Spain, Murat, who succeeded him, confirmed Paisiello in all his employments.

At the period of the emperor's marriage with her imperial and royal highness the archduchess of Austria, Paisiello thought it his duty to present her majesty with a sacred composition; and in token of her thanks, the empress sent him a present of four thousand francs, accompanied with a letter addressed to him, from the grand marshal of the palace, containing the acknowledgments of her majesty.

Besides the offices already spoken of, Paisiello was chapel-master of the cathedral of Naples, for which he composed several services *alla Palestrina;* he was also chapel-master to the municipality. He likewise composed for different religious houses, now destroyed, a great number of offices; such as three masses for two choirs, two masses for five voices, *alla Palestrina*, with an accompaniment for the violoncello and tenor, and a *Christus;* and besides these, three cantatas for a single voice, for amateurs; four notturnos for two voices; six concertos for the piano-forte, written expressly for the infanta princess of Parma, afterwards queen of Spain, wife of Charles IV.

Paisiello is the first who introduced the viola into the comic opera at Naples. He was also the first who brought into the theatres and the churches of that city the use of concerted bassoons and clarionets.

It was Paisiello who had the merit of being the means of effecting the removal of the prohibition on the audience from applauding composers and singers in the theatre of San Carlos; the king set the example of the change by applauding an air sung by Carlo Raina, in the opera of "*Papirius.*"

Paisiello (now chevalier) was named a member of many learned societies; such as of the Napoleon academy of Lucca, the Italian academy, then sitting at Leghorn, and the society of the children of Apollo, at Paris; and on the 30th of December, 1809, he was elected an associate of the institute of France. He died in Italy, in the year 1816, aged seventy-six. That city rendered him funeral honours, in causing to be executed a mass for the dead, found among his papers. The same evening his "*Nina*" was performed at the opera, when the king of Naples and the whole court attended.

Among the numerous works of which we have given the list, there are many which have had general success, and which have been and are still performed in the principal theatres of Europe. The following are among the most favourite of his comic operas: "*La Frescatana,*" "*Le Due Contesse,*" "*Il Re Teodoro,*" "*Il Barbiere di Siviglia,*" "*Il Furbo mal accorto,*" "*D. Anchise Campanone,*" "*La Modista raggiratrice,*" "*I Zingari in Fiera,*" "*Dal Finto il Vero,*" "*L'Inganno Felice,*" "*L'Arabo Cortese,*" "*L'Amor contrastato,*" "*Il Tamburro Notturno,*" "*La Pazza per Amore,*" "*L'Innocente Fortunata,*" "*Il Matrimonio Inaspettato,*" "*La Serva Padrona,*" "*I Filosofi Imaginari,*" "*Le Gare Generose,*" and "*La Grotta di Trofonio.*" Among the serious operas: "*La Diffatta di Dario,*" "*L'Elfrida,*" "*Il Pirro,*" "*La Nitteti,*" "*L'Antigono,*" "*Lucinda ed Armidoro,*" "*L'Olympiade,*" "*Il Demetrio,*" "*L'Andromaca,*" "*La Fedra,*" "*Catone in Utica,*" and "*I Giuochi d'Agrigento.*" Among the works for the church: "*La Passione,*" the mass for two choirs, the "*Te Deum,*" the motets and funeral symphonies.

To complete the account of Paisiello,

some remarks on the nature of his talents, and on those qualities which characterised him, are merely necessary. To do this in few words, they are fertility of invention; an extraordinary and happy facility of finding subjects full both of nature and originality; a talent unique in developing them by the resources of melody, and embellishing them by interesting details; an arrangement always full of fancy and learning; and a taste, grace, and freshness of melody by which he has far surpassed all other composers, and has been a model to those who have laboured after him. His composition, always very simple, and divested of all affectation of learning, is not only extremely correct, but exceedingly elegant, and his accompaniments, always very clear, are at the same time brilliant and full of effect. With regard to expression, although simplicity seems to be his principal and ruling characteristic, it is not less true that he knew perfectly how to introduce variety, to seize on the different methods of producing effect, and to pass from the comic, from the simple and unaffected, to the pathetic, the majestic, and even the terrible, without losing that grace and elegance, from which it appears impossible for him to depart.

Such are the qualities which have obtained Paisiello the suffrages of all, both those of the public and of amateurs, as well as those of the learned and of masters.

No composer's works could at any time have been more universally admired, sought, applauded, and sung in all the nations of Europe, nor have better deserved the distinguished reception they every where met. No individual could have more enjoyed such universal success; for, placed at the same time among the most delightful authors and among the finest classics, he personally received the homage of his age, assuring to himself at the same time those of posterity.

PAITA, (Giovanni) a Genoese by birth, was a celebrated tenor singer at Venice in 1726. Quanz speaks of him as singing an adagio in the greatest possible perfection. He was always called the *king of tenors*. He was likewise an excellent performer on the harpsichord, and established a school for singing in his native city, which afterwards became highly celebrated.

PAIX, (Jacob) of Augsburg, was organist at Laningen, where he published, in 1589, a treatise, with the title "*On the Utility of Music in Churches, Schools, and private Families.*" The following practical works are also by him: "*A Guide to the Organ,*" 1583; "*A Selection of Fugues by different Composers, for three, four, and more Voices;*" and some masses, fugues, &c. Laningen, 1588.

PALADINI, (Giuseppe) of Milan, was chapel-master in that city, and composed several oratorios, which were performed there between the years 1728 and 1743.

PALAFRETTI. Chapel-master Stolhel eulogizes two composers of this name, who resided in Florence about the year 1712.

PALANCIA, (called also Thomaso Gomez) a celebrated Spanish composer, resident in Italy towards the close of the sixteenth century.

PALAVERA, (Franc.) a Spanish musician, resident in Italy about the year 1580.

PALAVICINO, (Benedetto) a native of Cremona, and a celebrated musical composer, was chapel-master to the duke of Mantua about the year 1600.

His works consist chiefly of madrigals for five and six voices, and are in general good. They contain, however, no great variety of style, melody, harmony, or modulation. The following are the titles of some of his works: "*Madrigali à 5 voc.*" Antwerp, 1604; "*Madrigali à 6 voc.*" Antwerp, 1612; "*Libro 6 de Madrigali à 5 voc.*" Antwerp, 1612; "*Libro 7mo à l'ultimo Libro di Madrigali à 5 voc.*" Antwerp, 1613; and "*Cant. Sacr. à 8, 12, e 16 voc.*" Venice, 1605.

PALAZZOTTI, (Giuseppe, also called Tagliavia) a Sicilian priest, doctor of divinity and archdeacon of Cephaleda, was likewise a fertile composer, and flourished about the year 1645. Mongitor, *Bibl. Sicul.* p. 395, assures us, that Palazzotti published nine practical musical works, of which,

however, we can only name "*Madrigali Concertati à 3 voc.*" Op. 9, Naples, 1632.

PALERMITANO, an Italian composer in the middle of the eighteenth century.

PALESTRINA, (Giovanni Pietro Aloisio da) a celebrated Italian composer. His birth has been fixed, with some degree of certainty, in the year 1529, at *Palestrina*, the *Prœneste* of the ancients. Italy being divided into many independent states, each of which has a distinct and separate honour to maintain, the natives are not only very careful in settling a spot where a man of genius was born, but of recording the place where he was educated, with the name of his master; and as the painters of Italy are appropriated to different schools, so are the musicians, and a composer or performer of great abilities is seldom mentioned without his country; by which it is known that he is of the Roman, Venetian, Neapolitan, Lombard, or Bolognese school, each of which has some peculiar characteristic that enables one intelligent musician of Italy immediately to discover the school of another by his works or performance. To these distinctions the natives of other countries so little attend, that, when it is known that a musician comes from Italy, no further inquiry is made.

From this ancient custom of naming the master with the scholar and his country, all the writers of Italy, who have given any account of Palestrina, have thought it necessary to say, that he was a scholar of Guadio Mell, *Fiamingo*, a Fleming; by whom they have been generally understood to mean Claude Goudimel, a native of Franche Comté, and a Hugenot, who was one of the first that set the translation of the psalms, by Clement Marot and Theodore Beza, to music, and who was murdered at Lyons in 1572, on the fatal day of the massacre of Paris.

In some miscellaneous publications during our author's younger time, before his fame was established, we find him frequently called *Gianetto da Palestrina*. He had this title in the *Secondo Libro delle Muse*, a set of madrigals so called, that was printed at Venice, 1559; and in another set, under the title of *Amorosi ardori di diversi eccellenti Musici*, as well as in the second book of Cipriano's madrigals, printed likewise at Venice, 1571, in four parts, where there is a *Canzon di Gianetto, sopra di Pace non trovo, con* 14 *Stanze*, published about the same time. It has, however, been doubted whether this was not a different composer, from the same city; but having scored these several pieces from the printed copies, preserved in the British Museum and elsewhere, we find them so much *alla Palestrina*, that we have not the least doubt concerning their author. Indeed, critical inquirers, who wish to be more perspicacious than their predecessors, sometimes carry research and doubt so far as to dispute the most trivial, as well as the best authenticated facts. Thus, with respect to Palestrina, the records of the pontifical chapel, the fidelity of Antimo Liberati and Andrea Adami, both of the same chapel, and curious inquirers, who lived on the spot almost a century nearer his time than the present, and the respectable authority of the candid and cautious Padre Martini, are all rejected, seemingly, to answer very little purpose.

However, the few circumstances and outlines of Palestrina's life that have been preserved from oblivion, and seem the most indisputable, are, that he was born in the year 1529; that having distinguished himself as a composer, about 1555, he was admitted into the pope's chapel at Rome; in 1562, at the age of thirty-three, he was elected chapel-master of Santa Maria Maggiore, in the same city, as, upon the death of Giovanni Animuccia, in 1571, he was honoured with a similar appointment at St. Peter's; and lastly, having brought choral harmony to a degree of perfection that has never since been exceeded, he died in the year 1594, at the age of forty five.

The following account of his death and burial was entered in the register of the pontifical chapel by Ippolito Gamboce, *Puntatore*, who at that time had the care of the records.

"February 2, 1594. This morning died the most excellent musician signor Giovanni Palestrina, our dear companion, and *maestro di capella* of St. Peter's church, whither his funeral was attended, not only by all the musicians of Rome, but by an infinite concourse of people, when '*Libera me, Domine*' was sung by the whole college." To this account Adami adds that of Torrigio, who says: "In St. Peter's church, near the altar of St. Simon and St. Jude, was interred, in consequence of his extraordinary abilities, Pierluigi da Palestrina, the great musical composer, and *maestro di capella* of this church. His funeral was attended by all the musicians of Rome, and '*Libera me, Domine,*' as composed by himself, in five parts, was sung by three choirs. Upon his coffin was this inscription: '*Joannes Petrus Aloysius Prænestinus Musicæ Princeps.*'"

It would be endless to transcribe all the eulogiums that have been bestowed upon Palestrina by musical writers, though he has seldom been mentioned by others; but it is left by artists to take care of their own fame: none but painters have written the lives of painters, or musicians those of musicians. Heroes, indeed, are consigned to historians; and the learned are seldom negligent of themselves.

Indeed very honourable mention has been made of our great contrapuntist during his lifetime by Giovanni Guidetto, chaplain to pope Gregory XIII., who being appointed to collate, correct, and regulate the choir service of St. Peter's church, 1582, says, that he was unwilling to depend solely on his own judgment in this undertaking, and therefore had applied to that prince of musicians, Giovanni Pierluigi da Palestrina, to superintend and correct the whole work; an office which he was so obliging as to undertake; "and if," says he, "the compilation be found to have any merit, it must be chiefly ascribed to his kind assistance."

Some judgment may be formed, says the learned author of the *Essay on Counterpoint*, so often mentioned, of the great veneration in which he was held by the professors of his own time, from a collection of psalms, in five parts, that was published in 1592, and dedicated to Palestrina by fourteen of the greatest masters of Italy at that time; among these were Pietro Pontio and Costanzo Porta.

The following catalogue comprises the principal works of this renowned master: "*Misse à* 4, 5, *e* 6 *voci, Lib.* 1," Rome, 1554; "*Misse à* 4—6 *voci, Lib.* 2," Rome, 1567; "*Misse à* 4—6 *voci, Lib.* 3," Rome, 1570; "*Misse, Lib.* 4," Venice, 1582; "*Misse, Lib.* 5," Rome, 1590; "*Misse, Lib.* 6," Venice, 1596; "*Misse, Lib.* 7," 1594; "*Misse, Lib.* 8," 1594; "*Misse, Lib.* 9," and "*Misse, Lib.* 11," Venice, 1600; "*Misse, Lib.* 12," without date; "*Misse à* 4 *voci*," Mailand, 1610; "*Motetti à* 5, 6, 7, *e* 8 *voci*," Rome and Venice, 1569, 1588, 1589, 1596, and 1601; "*Liber* 1, *Mutetorum*, 5, 6, *et* 7 *voc.*" Venice, 1579; "*Liber* 2, *Mutetorum*," Venice, 1579; "*Liber* 3, *Mutetorum*," Venice, 1586; "*Liber* 4, *Mutetorum*," Venice, 1594; "*Motetta Festorum totius Anni cum Communi Sanctorum*, 4 *vocib. Lib.* 1," Venice, 1574; "*Offertorii à* 5 *e* 6 *voc., Lib.* 1 *e* 2," Rome, 1593; "*Magnificat octo tonorum*," Venice; "*Lamentationum Jeremiæ, cum* 4 *voc.*," Venice, 1585; "*Lamentationi, à* 4 *voci*," Rome, 1588; "*Lamentationi, à* 5 *voci;*" "*Cantiones Sacræ*, 4 *voc. pro Festis totius Anni et omnium Sanctor. Editio iterata*," Antwerp, 1613; "*Hymni totius Anni à* 6 *voc.*" Rome, 1589; "*Hymni à* 5 *voc.*" Venice, 1598; "*Lib.* 1 *de Madrigali à* 5 *voci*," Venice, 1593; "*Secondo Libro delle Muse*," Venice, 1559; and "*Madrigali Spirituali, Lib.* 1 *e* 2," Rome and Venice, 1594. Many of Palestrina's works are fortunately to be met with in selections made by other authors. The following are titles of the works in which some of Palestrina's pieces may be found: *Musica Transalpina, &c.* London, 1588; *Fab. Constantini selectæ Cantiones, &c.* Rome, 1614; *Florilegium Sacrarum Cantionum, &c.* Antwerp, 1609; *Paolucci Arte pratica di Contrapunto, &c.*; *Eximeno dell'Origine e delle Regole della*

Musica, colla Storia del suo Progresso, Decadenza, e Rinnovazione, Rome, 1774. In his book is found Palestrina's mass of pope Marcellus, and a *Kyrie*. Sir J. Hawkins's *History of Music*. In vol. iii. p. 175, is Palestrina's motet, "*Sicut cervus, à* 4;" and at page 185 of the same volume, is the spiritual madrigal, "*Credo gentill. à* 5." Dr. Burney's *History of Music*. In vol. iii. p. 170, is a "*Canon à* 3," by Palestrina; and at p. 191, a motet by the same master, "*Exaltabo te Dom. à* 5." Kircher's *Musurgia*. In vol. i. lib. 7. cap. 5. is a "*Crucifixus*" by Palestrina. Lastly, there are three pieces by this composer in the work entitled *Musica Sacra, quæ cantatur quotannis per hebdomadan sanctam Romæ in sacello pontificio.*

PALIONE (Giuseppe) was born at Rome in 1781, and commenced his musical studies in 1792, under the direction of Fontemaggi and Fenaroli. He has composed the following works: "*Three Airs and a Quartet in Lodoiska, Opera of Caruso;*" "*La Finta Amante,*" opera, Naples; "*Le Due Rivali,*" "*La Vedova astuta,*" and "*La Villanella rapita;*" the three last operas at Rome. Besides these, many of his vocal and instrumental works have been published, chiefly at Paris.

PALLADIUS, (David) a contrapuntist of Naples, flourished about the year 1600. According to Draudius, the following of his works were printed: "*Cantiones Nuptiales*, 4, 5, 6, *et* 7 *voc.*" Wittenberg, 1590, and "*New Lied,*" Magdeburg, 1590.

PALLAVICINI, (Vincenzo) chapel-master at a conservatory in Venice, flourished about the middle of the eighteenth century, when his compositions of almost every kind were in high repute.

PALLAVICINO, (Benedetto.) See Palavicino.

PALLAVICINO, (Carlo) of Brescia, a celebrated dramatic composer of the Venetian school. He was invited to the court of Saxony, where he enjoyed a high reputation. The following operas were successfully produced by him in Italy: "*Aureliano Demetrio,*" 1666; "*Il Tiranno umiliato d'Amore, overo il Meraspe,*" 1667; "*Diocleziano,*" 1674; "*Enea in Italia,*" 1675; "*Galeno,*" 1676; "*Il Vespasiano,*" 1678; "*Il Nerone,*" 1679; "*Messalina,*" 1680; "*Bassiano, overo il Maggior impossibile,*" 1682; "*Carlo Rè d'Italia;*" "*Il Rè Infante,*" 1683; "*Licinio Imperatore,*" 1684; "*Ricimero Rè de' Vandali;*" "*Massimo Rè de' Vandali:*" "*Massimo Pupieno,*" 1685; "*Peneloppe la Casta;*" "*La Didone delirante,*" 1686; "*Amor inamorato;*" "*L'Amazone Corsara;*" "*Elmiro Re di Corinto,*" 1687; and "*La Gerusalemme liberata,*" 1688.

PALLOTTA, (Matt.) a composer of sacred music, probably in the first half of the eighteenth century. He was a native of Palermo, in Sicily. Amongst his works are yet to be met with, in manuscript, at Traeg's, in Vienna, "*Canticum Benedictus ad laudes in solemnibus matutinis hebdomadæ sanctæ à* 4 *voc.,*" and "*Benedictus quinti modi, B mollati.*"

PALMA, a Neapolitan composer of some symphonies performed at the *concert spirituel*, in Paris, in 1752. He was a pupil of the profound Sala, and immediately on the completion of his musical education, he wrote several theatrical pieces at Naples, and in the rest of Italy, all of which were successful from their gay and *piquant* style. He was an excellent pianist and tenor singer, but from his dissipation quickly exhausted the income which he derived from the different branches of his profession. It is said, that one of his creditors having waited on him, accompanied by bailiffs to seize his effects, Palma commenced singing, and so charmed his unwelcome visitor, that, instead of demanding the payment of his debt, he lent him a second sum of money. *Credat Judæus!*

PALMA, (Silvestro di) a composer, born at Naples about 1751, was a pupil of Paisiello, as also of Sala. He composed some of the airs in "*Le Vane Gelosie,*" an opera, written in 1791 for Naples. His first entire opera was "*La Pieta Simpatica,*" opera buffa, acted in 1797 at Vienna, and apparently with applause, since it has been

arranged there for eight wind instruments. Palma settled permanently at Naples about the year 1804. He has since been only distinguished by an operetta, entitled "*La Sposa contrastata.*"

PALSA, (JOHANN) a very celebrated performer on the horn, in the service of the king of Prussia at Berlin, was born at Jermeriz, in Bohemia, in 1754. In 1770, he performed with his colleague Türrschmidts at the *concert spirituel* at Paris, in which they both remained till 1783, when they travelled into Germany, and were engaged by the landgrave of Hesse-Cassel, at a high salary. In 1785, they came to this country, where they were much admired. The following year they returned to Cassel. The editors of the French Dictionary of Musicians say, that it would be impossible to give an idea of the beauty and purity of the cantabile of Palsa, or the vivacity, quickness, and skill of Türrschmidts. Accompanied by the orchestra of the theatre at Cassel, they performed on their silver horns (manufactured at Paris, and each valued at one hundred louis-d'ors) two concertos in E major; and, in the rondos, passed to the keys of E minor and G major with as much facility as performers on the piano-forte. On the death of the landgrave they proceeded to Berlin, where they were engaged by the court, and where Palsa died in 1792, in the thirty-eighth year of his age. In the name of Türrschmidts there were published, at Paris, "*Duos à 2 Cors de Chasse,*" Ops. 1 and 2.

PALSCHAU, a German professor of the harpsichord, resident at St. Petersburg for many years up to 1800, when he was in the full enjoyment of a well-earned fame in that city. Dr. Burney speaks of a child of this name, who was celebrated on the harpsichord in the year 1750. Probably it was the subject of this article.

PAMIGER or PAMINGER, (LEONARD) a contrapuntist of the sixteenth century, resident at Passau, was a very learned man and intimate friend of Luther. According to an epitaph written by his son, his death took place in 1568. His son also edited the following of his father's works: "*Primus Tomus Ecclesiasticar. Cantionum, 4, 5, et plurium vocum, 1 Adv. usque ad Passionem Domini et Saluatoris nostri J. C.*" Norimb., 1573; "*Tomus* 2," Norimb. 1573; "*Tomus* 3," Norimb., 1576; and "*Tomus* 4," Norimb., 1580.

PAMIGER or PAMINGER, (MAG. SOPHONIAS) son of the preceding and editor of his works, was ultimately private teacher at the Carthusian convent in Nuremburg. He was born in 1526, and studied at Wittenberg, where he had letters of recommendation from his father to Dr. Luther and Melanchthon. Afterwards he was driven as a schoolman, on account of his adherence to Luther's doctrine, from one place to another. It was at Oettingen that he resided longest, having been invited there, in 1568, as rector, and also as inspector of the choir. At last he resigned all his situations, and removed, in 1575, to Nuremburg, where he made it his business to procure purchasers and patrons for his father's works, of which he himself superintended the edition. He then opened a private school in that town, and died in 1603. Amongst his numerous works we can mention, "*Epitaphia Leonh. Paminger, Aschaniensis, viri pietate, eruditione et virtute præstansis, musici clarissimi, &c., a Soph. Pamingero et quibusdam reverendis, clariss. piis ac eruditis viris scripta.*" Ratisb. 1568.

PAMPANI, (ANTONIO GAETANO) of the Roman states, was, during twenty years, master of the conservatory of the Ospedaletto at Venice. He wrote the following operas: "*Anagilda,*" 1735; "*Artaserse Longimano,*" 1737; "*Caduta d'Amulio,*" 1746; "*La Clemenza di Tito,*" 1748; "*Artaserse,*" 1750; "*Il Venceslao,*" 1752; "*Astianatte,*" 1755; "*Demofoonte,*" 1764; "*Demetrio,*" 1768. Of all the above operas, "*Demofoonte*" was the most successful. Pampani also composed much church music. His style is said to have been noisy, and unworthy of the head of an Italian school.

PANE, (DOMENICO DEL) sopranist of the pontifical chapel at Rome, was a com-

poser whose works are remarkable for their elevated style. He first entered on his office in the chapel, in 1654. Amongst the works which he published, is one entitled *"Missæ dell' Abbate del Pane a tre, a quattro, cinque, sei, e otto voci,"* Rome, 1687. This is a collection of masses in the style of Palestrina.

PANECK, (JOHANN.) The theatrical almanacks call him chapel-master. Previously to 1791, the operetta *"Die Christliche Judenbraut,"* composed by him, was performed in many German theatres. It seems, however, that the critics could not agree in the merits of this work, since it was in many places hissed and hooted: for instance, at Bremen, it was, in 1796, pronounced to be trash, whilst at Vienna they could not perform it often enough, both at the Leopoldstadt and at the Carinthian gate theatres.

PANERAI, (VINCENZO) an instrumental composer. Of his works there are published, according to Traeg's Catalogue, Vienna, 1799, *"Sonata à Cembalo, V. principale, Viola, e B."* and *"3 Son. à Cembalo solo."*

PANNENBERG, (FRIEDRICH WILHELM) a musician at Rostock since the year 1792. In 1787, he published a collection of instrumental music for the violin. Some others of his pieces for the same instrument are known, in manuscript.

PANORMO (FRANCIS) was born in Rome. He first began his musical career in Paris, where he acquired some celebrity by composing French songs and music for the violin and flute. He afterwards established himself in London, where music being almost confined to the ladies, during the whole time he resided there and in Dublin, he taught the piano-forte and thorough-bass, and composed, besides a variety of songs, a great number of pieces and elementary works for that instrument, many of which are in high repute throughout Europe. The works of this author that have acquired the most celebrity are, for the violin or flute, *"Several Sets of Duets;"* vocal, *"A grand High Mass with an Organ Part, and other Music for the Cathedral Church;"* some English, Italian, and French songs, glees, &c. For the piano-forte: favourite airs with variations; *"Les Fêtes de Cythere,"* ballet; several overtures and divertimentos; *"The Bird Waltz;"* *"Royal Waltz;"* and *"Woodlark Rondo."*

PANORMO, (FERDINAND CHARLES) an eminent pianist, and son of the preceding, has shown from his infancy an extraordinary genius for music. When six years old, he played with the greatest encomiums a concerto at the public assemblies in Cambridge. At fifteen, he composed and performed a concerto with unbounded applause at the Argyll rooms in London: he has also since performed with equal success in various parts of Scotland and Ireland, principally in Dublin, where he now resides. F. C. Panormo plays with much expression and neatness; and his execution and power of tone is unparalleled. He is a pupil of his father's. His compositions are mostly confined to the piano-forte. The following are the principal with variations: *"The Minstrel Boy;"* *"Oh, Nanny;"* *"Voulez-vous danser;"* *"Rule, Britannia;"* *"Bruce's Address;"* *"God save the King;"* *"Rode's Air, 'Non piu andrai,'"* &c. &c.; concertos, divertimentos, overtures, &c.

PANZAU, (P. OCTAVIAN) dean of the convent of the holy cross at Augsburg, was of a good family in that town, but studied music, and became organist about the year 1750. One of his works was published at Augsburg under the title *"Octonium Ecclesiasticum Organicum."*

PAOLI, a distinguished singer, was performing at the Theatre Della Scala, at Milan, in 1785.

PAOLINI, (AURELIO) an instrumental composer, flourished about the year 1710, in which year he published a work at Amsterdam, entitled *"Sonate à tre."*

PAOLO, (AGOSTINO.) See AGOSTINI.

PAOLUCCI, (PADRE GIUSEPPE) pupil of Padre Martini at Bologna, published a didactic work in two volumes in folio, entitled *"Arte pratica di Contrapunto dimonstrata con Esempi di vari Autori e*

con Osservazioni," Venice, 1765. In this book are to be found specimens of the *chef-d'œuvres* of the following great masters: Orlando Lasso, Jaic. Ant. Perti, Gio. Carl Mar. Clari, Palestrina, Ant. Caldara, Bened. Marcello, G. Bernabei, Lud. Vittoria, Gio. Pao. Colonna, Cost. Porta, Matt. Asola, J. J. Fux, A. Mar. Buononcini, Gius. Gonella, Ant. Pacchioni, G. Fr. Handel, Franc. Turini, Piet. Sim. Agostini, Chr. Morales, and Gius. Zarlini. This is considered a work of high merit.

PAPA, (TARQUINIO) a contrapuntist of the sixteenth century. Some pieces of his composition are found in *Antiquis, Libro 1, à 2 voci, de div. Autori di Bari,* Venice, 1585.

PAPA, (CLEMENS NON.) See CLEMENS.

PAPAVOINE, a French violinist in the orchestra of the Théâtre Ambigu Comique at Paris, and afterwards *chef-d'orchestre* of the theatre at Marseilles. He brought out at the Théâtre Italien at Paris, in 1760, an operetta entitled "*Barbacole, ou le Manuscrit volé.*"

PAPE, (ERNEST FERDINAND) director of the music at the royal gymnasium, and at the cathedral of Arosen, in Sweden, about the year 1727, is regarded as the author of the "*Specimen Academicum de Triade Harmonicâ,*" attributed to Westenbladh.

PAPPO, (FRANCESCO) a professor of philosophy and divinity, also preacher at Milan in the year 1600, had acquired so much valuable knowledge in music and composition, that he wrote, in his leisure hours, several musical works, which met with approbation even at Rome. Of these were printed "*Motetti à 2 et à 4 voci,*" Milan, 1608, and "*Partito delle Canzoni à 2 e 4 voci,*" Milan, 1608.

PARABOSCO (GIROLAMO) was organist of St. Mark's church at Venice, and, according to Crescinbeni, a most admirable performer. Several of his motets and madrigals are inserted in the collection that was published about the middle of the sixteenth century; some of which Dr. Burney took the trouble to score, but found in them no subject, and but little design or contrivance. And if his literary abilities did not impose on the writers who speak of his musical productions, his character as a composer must have been established on works superior to these, which are mere *remplissage.* The compositions of the two Netherlanders, Jachet Berchem and Archadelt, are infinitely superior to those of Parabosco. Parabosco died at Venice in 1587.

PARADEISER, (CARL.) Under this name Traeg mentions, in his Catalogue, Vienna, 1799, "6 *Violinquartettin,*" and "1 *Violintrio.*"

PARADIES, (MARIA THERESA) born at Vienna in 1759, became blind at the age of five years, evincing at the same time such a disposition for the arts and sciences, that, notwithstanding her privation of sight, she soon became capable of playing the harpsichord, (on which she could perform from memory the most difficult fugues and concertos of Bach, Handel, &c.) also to sing, compose, speak several languages, perform the usual operations of arithmetic, understand geography, dance, &c. About the year 1780, she commenced travelling with her mother to the principal capitals of Europe, and every where excited equal interest and admiration. The empress Maria Theresa, before whom she had performed when only eleven years, gave her a pension of two hundred and fifty florins, which she lost at the death of that princess. About the year 1790, she was in London, when the celebrated Pitt heard her, and, according to the authors of the French Dictionary of Musicians, was affected even to tears. Many of her compositions for the harpsichord, and more than one operetta by her, have been published.

PARADIES, (PIETR DOM.) a celebrated composer, was born at Venice. He was a pupil of Porpora. He came to England towards the close of the year 1746, and produced, in January, 1747, the opera of "*Phileton,*" of the music of which Dr. Burney thus speaks. "In examining the airs of this opera, the first seems very common and ill-phrased, nor is there much *estro* or

grace in any of his songs that I have seen. Indeed he seems to have had no great experience as an opera composer, and during his residence in England he acquired more reputation by the lessons he published for the harpsichord, and the scholars he made for that instrument, on which he was an admirable master, than by his vocal composition." Previously to his arrival in England, Paradies had composed, at Venice, "*Alessandro in Persia,*" and "*Decreto del Fado,*" both operas; also a cantata entitled "*Le Muse in Gara,*" written for the conservatory of the Mendicanti. Most decidedly, however, his greatest work was his twelve harpsichord sonatas, which must ever charm the connoisseur of taste. Paradies was the master of Thomas Linley, and his sonatas formed part of the early study of the celebrated Clementi.

PARADIN, (Guillaume) dean of Beaujeu, about the year 1581, was born at Cuiseaux, in Burgundy. He published, amongst many other works, "*Traité des Chœurs,*" Beaujeu, 1566.

PARADIOS, (Dominicos.) See Paradies.

PARAVICINI, (Madame) pupil of Viotti, was a distinguished performer on the violin. She was performing at Paris about the year 1795.

PARCHAM, (Andreas) an instrumental composer, who died about the year 1730. He published, at Amsterdam, "12 *Sonates p. Fl. et B. cont., et 2 Caprices p. 2 Fl. et B.,*" Op. 1.

PAREDES, (Pedro Sanches de) a Portuguese, was an excellent classical scholar, composer, and organist. He died at Lisbon in 1635. Besides a Latin grammar which he published for the use of his countrymen, we know of the following of his works (in manuscript) which concern music; namely, "*Lamentaçoens da Semana Santa da varias Vozes,*" and "*Vilhancicos para à Noute de Natal.*" These compositions are still deposited in the church of Obidos, where the author held a benefice.

PAREJA, (Bartolomeo Ramo da) a professor of music in Salamanca, and afterwards, in 1482, at Bologna. Mr. Von Murr communicated to Gerber the following remarks on this musician. "The title of his work, which is very scarce, is '*Tractatus de Musica,*' Salamanca, no year named. Dr. Forkel, in his *Literature*, p. 276, speaks of two editions of the above work, Bononiae, 1482, but these do not now exist. Nicol Burtius or Bursio, a professor of the classics at Parma, and who was also a poet, published at Bologna, in 1487, in opposition to the opinions of Pareja, a work entitled *Musices Opusculum cum defensione Guidonis Aretini adversus quendam Hispanum veritatis prævaricatorem, cum Fig. et Notis Mus.* On this Giov. Spadario, a pupil of Pareja, and who was a professor at Bologna in 1482, most strenuously defended his master against Bursio." So far Mr. Von Murr. Dr. Burney observes of this Pareja, that he was originally a professor of music at Toledo, and not at Salamanca, and that he was the first who maintained, though not without opposition, the necessity of a musical temperament.

PARENTI, (Francesco P. M.) a composer and singing-master, resident at Paris from the year 1790, was born at Naples in 1764. He was a pupil of the conservatory of La Pietà, and studied counterpoint under Nicolo Sala, Giacomo Trajetta, and Tarantina. He brought out in Italy the following operas, which were all successful, especially at Rome: "*La Vendemia,*" "*Il Matrimonio per Fanatismo,*" "*I Viaggatori Felici.*" The above three were comic operas, and the following four serious: "*Antigona,*" "*Il Re Pastore,*" "*La Nitteti,*" and "*L'Artaserse.*" When Parenti first arrived at Paris, several of his songs were inserted in *Les Pélérins de la Mecque*, performed at the Théâtre Feydeau; for which theatre he also composed "*Les deux Portraits,*" in two acts, 1792, "*Les Souliers mordorés,*" 1793, "*L'Homme ou le Malheur,*" in one act, and a few other *pièces de circonstance.* In 1802, he was conductor in the orchestra of the opera buffa at Paris. In 1799, he published a work entitled

"*Recueil d'Hymnes philosophiques, civiques, et moraux, augmenté de la note en plein chant d'après la musique des meilleurs auteurs, pour faciliter, surtout dans les campagnes, la célébration des fêtes républicaines.*" He has also composed many masses, motets, and other pieces of church music, *alla Palestrina*.

PARIS, (NICOLAUS) a distinguished singer at the chapel royal in Naples, and afterwards, about the year 1710, in the service of the prince of Anspach.

PARIS, (GUILLAUME ALEXIS) a celebrated conductor of the orchestra at the French theatre in St. Petersburg, was born in 1756. He accepted the above situation in 1799, which he has filled with great credit.

PARISI, (NICODEMO) a composer of the seventeenth century, published "*Misse e Salmi à 5 voci.*"

PARKE, (JOHN) born about the end of the year 1745, studied under Simpson, the best performer on the hautboy at that time, and, for the theory of music, under that great master of harmony Baumgarten. He made such progress in both branches, particularly in the former, that he was, in 1776, engaged by Smith and Stanley, the successors of Handel, to play the principal hautboy part at the oratorios during Lent, which performances their late majesties then honoured every night with their presence. Here he gave universal satisfaction; and from that time his reputation daily increasing, he was soon engaged at Ranelagh, at which place there was a band of the best performers in the profession, being led by Hay, first violin to her majesty, the celebrated Crosdill playing the violoncello. This entertainment being but three nights in the week, he played at Mary-la-bonne gardens the other three, while they were under the direction of that great genius Pinto, the famous performer on the violin, who engaged all the best artists at the opera, and then made Mary-la-bonne gardens the grand resort of all the amateurs and lovers of music, who could there hear the best music played by the best performers of that day. In 1768, he was engaged to play the principal hautboy at the opera. In 1769, Fischer, the celebrated hautboyist from Dresden, came to this country, and was allowed by all to be the most able performer on that instrument that had been heard, and Parke most cheerfully subscribed to the general opinion. Fischer only played his concerto at a concert, not being accustomed to play in an orchestra, and the proprietors of Vauxhall gardens engaged him to play a concerto every night, at a very liberal salary, which he did for two seasons, and then resigned. Parke was engaged to succeed him, and did so with the universal applause of the public for a great number of years. The entertainments at that place was, at the period we are speaking of, a regular concert only, by the best singers and instrumental performers. In the same year that J. Parke succeeded Fischer at Vauxhall, they were in great want of a good performer on the hautboy at Drury-lane theatre, where they were getting on with musical pieces, which were coming into fashion about that time. Garrick then offered Parke such terms as to salary, together with indulgences to attend concerts, as he thought very much to his interest to accept; by which he also won Garrick's friendship, and they ever after lived on the most intimate and friendly terms, he frequently inviting him to his house at Hampton, &c. Some short time after this, his talent and respectability procured for him the patronage of his ever to be lamented friend, his royal highness the late duke of Cumberland, the universal patron of music. J. Parke had not only the high honour of his patronage, but of his esteem; the duke sometimes calling on him in the morning in the most friendly way, and occasionally ordering his band to have some music in a morning at Parke's house; on which occasions his royal highness always played the tenor. Besides this, the duke had music generally three mornings in the week, either at Cumberland house, or at Windsor lodge, where Parke frequently staid for a short time. To his royal highness's

patronage, Parke also owes the honour of being musician in ordinary to his majesty. It was at one of the concerts of queen Charlotte at Buckingham house, in the autumn of 1783, that he was so fortunate as to be introduced to his present majesty, then prince of Wales, who being pleased with his performance, did him the honour to desire his presence at Carlton house on the following night; he accordingly attended, with Giardini, Schroeter, and Crosdill, who were his royal highness's chamber band. Parke was then put on a salary of one hundred pounds a year, and attached to the Carlton-house band. He was in great repute at this time, having to perform at the Professional concert, the Ancient concert, which their late majesties honoured with their presence every night, besides a great number of private ones; he likewise was engaged at all the music meetings in the country, namely, at Gloucester, Worcester, Hereford, Liverpool, Manchester, Birmingham, Chester, Oxford, Cambridge, Norwich, and, in fact, wherever there was a great provincial meeting he was engaged at it, for the space of near forty years. Having been long in the receipt of a good income, and living prudently though respectably, Parke at length thought it better to retire from business while in the full possession of his powers, his instrument requiring more application than a man at his time of life (near seventy years of age) could agreeably bestow. Parke has composed many concertos for his own performances, but could never be prevailed on to publish any of them.

PARKE (Miss, afterwards Mrs. Beardmore) was the eldest daughter of the preceding, and among the first orchestral singers, and most celebrated pianists of this country. She was instructed both in singing and playing solely by her father. She died at an early age, in the year 1822, her husband surviving her only four months. Mrs. Beardmore published several sets of sonatas, besides detached pieces and some songs.

PARKE, (William Thomas) the celebrated performer on the hautboy, was born in the year 1762, and at eight years old began to study music under his elder brother John Parke. His first instruments were the german flute and hautboy, after which he received instructions on the pianoforte from Dance and Dr. Charles Burney, and subsequently studied harmony under that profound theorist C. F. Baumgarten. During the first six years he made so rapid a progress, that, at the age of fourteen, he was regularly engaged in the orchestras of Vauxhall and Drury-lane theatre. It was at this time (1776) that the Roscius of the English stage, Garrick, retired, and disposed of his theatre to that immortal dramatist and orator, the late R. B. Sheridan, and his highly gifted father-in-law Mr. Linley. The instrument Parke played in both these situations, was the *tenore;* but, during the eight years he remained in Drury-lane theatre, his practice on the hautboy, his favourite instrument, was so unceasing, that he devoted many of those hours which are usually passed in sleep to the cultivation of it. In the year 1784, he removed to Covent-garden theatre, and was placed in the situation of first hautboy, through the recommendation of Shield, who was then composer to that theatre, and who being an admirer of W. Parke's talent, wrote obligato parts for him in all the operas he produced. About two years after this, upon Fischer (the father of the hautboy, as he was justly termed) going abroad, Parke was engaged to succeed him at the Ladies' concert; and shortly after, when the Professional concert was in its zenith, he was invited to become a member, where he displayed his abilities, as a solo performer, under the auspices of the late duke of Cumberland, and was honoured with the warmest patronage of his royal highness till his death. He was also honoured with the august favour of his present majesty George IV., when prince of Wales, who commanded his attendance at all his music parties; upon which occasions Parke had the happiness to experience the most public approbation of his royal master, who graciously condescended to permit his dedicating a concerto to him,

composed for and performed at the Professional concert, a copy of which now holds a place in the royal library. In the year 1800, W. Parke was solicited to become the principal hautboy, and to perform concertos, at Vauxhall gardens; which he accepted, and remained in that situation till about two years ago, when the new proprietors dispensed with the fine concert band which had for many years delighted the public, and substituted a military one in its stead. W. Parke, as a composer, has acquired considerable reputation. He was employed as such for several seasons at Vauxhall, and during that period experienced the most flattering success. Among the numerous songs, glees, &c. there produced by him, "*The Romp*," "*The Day of Fashion*," "*The Triple Courtship*," and "*The Canary Bird*," are well known, as well as many others which we have not space to enumerate. He is also author of many instrumental pieces, some of which were written for the theatre he belongs to, particularly the overtures to "*Netley Abbey*" (with some of the songs in the piece) and "*Lock and Key*," both of which have been as popular as any we can name. In speaking of his performance on the hautboy, so well known, we will only observe, that his tone is remarkably sweet, his execution rapid and articulate, his shakes brilliant, his cantabiles and cadences varied and fanciful, and that his judicious style of playing adagio movements evinces the greatest feeling and expression. We must not avoid mentioning that W. Parke has, by his industry and genius, added to the compass of the hautboy, as he plays up to G in alt., which is a third higher than the usual extent of the instrument, E natural having been the highest note. W. Parke is a member of the royal society of musicians, and was some years back elected one of the court of assistants, or governor for life. His splendid talents have been noticed by some of our best poets, of which we shall give one specimen from the pen of Peter Pindar, published among his fugitive works.

Lines on hearing W. Parke's performances on the hautboy in the opera of *Fontainbleau*, by Peter Pindar.

To thee, while others pour their praise,
The bard, delighted, joins the throng;
With pride he tunes, (though weak his lays)
Where merit justifies the song.
Yet think not, Parke, thy wond'rous skill
Fair praise alone from mortals draws,
Lo! Phœbus listens from his hill,
And all the Muses join th' applause.

PARKER, (Matthew) archbishop of Canterbury, and court-chaplain to queen Elizabeth, was born at Norwich in 1504. He was so good a musician, that he composed the music to queen Elizabeth's liturgy. He also translated the psalms; in which work he has introduced some ingenious remarks on the church tones. He died in 1575.

PARMA, (Nicolo) a contrapuntist of the sixteenth century, born at Mantua, published "*Cantiones Sacræ, 5, 6—10 vocum*," Venice, 1580.

PARRAN, (Antoine) a Jesuit, born at Bourges in 1650, published at Paris, in 1636 and 1646, a work entitled "*Traité de Musique, contenant les Préceptes de la Composition.*"

PARRY (John) was born at Denbigh, in North Wales, in the year 1776. He gave very early proofs of his genius for music by making a fife of a piece of cane, and, without the least tuition, learning to play all the popular airs of the day.

A dancing-master who resided near him taught him the notes, and their value in time, &c.: he also gave him a few lessons on the clarionet, so as to enable him to accompany the church singers in common psalm tunes.

In 1793, the Denbigh militia were embodied, and young Parry was persuaded to join the corps for the eight and twenty days which it was to be trained in the county; but previously to the assembling of the regiment, the colonel received a route from the War Office to march his men to Whitehaven, in Cumberland.

The 6th of June was the day fixed for the corps to assemble at Denbigh, and on

the 10th it marched off, and remained absent from the principality for ten years. A German of the name of Rakeman was master of the band, under whom Parry was placed for general musical instructions; but his master being fonder of paying court to Bacchus than to Apollo, sadly neglected him, although he gave him many striking proofs of his intimacy with thorough-bass. In two years time, Parry was able to lead the band, and in 1797 was made master of it; a situation which he held for ten years, when he left the Royal Denbigh, and married into the respectable family of the Lockyers, of Plymouth. During the period that Parry was in the army, he made himself thoroughly acquainted with every wind instrument, so that he could take any part, in case of emergency; he also cultivated singing, and studied the harp, piano, and violin, but his principal instrument was the clarionet, on which he used to perform concertos. A circumstance peculiar to himself ought not to be omitted. He used to play at the mess dinners on two of Bainbridge's patent octave flageolets, and at a concert given by him and the master of the duke of York's band at Rochester, he actually performed on three flageolets, which were fixed in a stand contrived for the purpose. This feat sounded afar, and he was requested to oblige a friend by exhibiting at Covent-garden theatre; this he consented to do, and he made his *début* for the benefit of Mrs. T. Dibdin, in 1805. He performed the duet of *"All's well"* on two, and *"Viva Tutte,"* in distinct parts, on three instruments.

In 1807, he came to reside in London, when the double flageolet was becoming so very fashionable among ladies, that he had as much teaching as he could attend to.

Having a natural turn for poetry, Parry wrote a number of songs, duets, and glees, while in the Denbigh, which he set to music, and published; a circumstance which he has often regretted, for a few years' experience pointed out to him many errors. But he is not the only aspirant who has committed himself in that way.

Having composed several popular songs, &c.&c., he was invited, in 1809, to write for Vauxhall gardens, and for several years, latterly, he has been the principal musical caterer for that delightful summer retreat. In 1814, he wrote a farce for his friend Lovegrove's benefit, called *"Fair Cheating,"* which was performed three times at Drury-lane theatre. The plot, dialogue, incidents, as well as the music, were from his pen. While this farce was in rehearsal, he formed an intimacy with Mr. Arnold the then manager, and T. Dibdin the prompter, who requested him to compose the music of that never-to-be-forgotten broad extravaganza, called *"Harlequin Hoax,"* which was performed with unprecedented success at the English Opera-house.

In 1816, he composed the music of *"Oberon's Oath,"* a grand spectacle by Thompson, author of the *Stranger*, which was performed at Drury-lane. The following year he wrote a musical farce, called *"High Notions, or a Trip to Exmouth,"* which was performed with the greatest success at Drury-lane for two and twenty nights.

In 1818, he brought out a musical sketch at Covent-garden theatre, called *"Helpless Animals;"* and in 1821, a very successful piece at the Lyceum, called *"Two Wives, or a Hint to Husbands,"* which was performed for twenty-five successive nights. To write a dramatic piece is in itself no easy task, but to accomplish this, also to write the poetry for the songs, compose the music, arranging the same for a full orchestra, and afterwards for the pianoforte, falls to the lot but of few individuals.

Besides these dramatic compositions, Parry has, in conjunction with others, furnished parts of operas, &c. &c. He adapted the whole of the music in the opera of *"Ivanhoe,"* as performed at Covent-garden theatre, and he has written songs, duets, &c.&c. for Messrs. Braham, Sinclair, Phillips, Incledon, Pyne, Munden, Harley, C. Taylor, Knight, T. Cooke, Mrs. Dickons, Mrs. Mountain, Mrs. Bland, Miss Stephens, Miss

Povey, Miss Cubitt, and a number of very successful ballads for Collyer. Being exceedingly ready, he has been repeatedly requested to furnish appropriate songs for public dinners, such as the Theatrical Funds &c. &c.; and even in the room, on the spur of the moment, has he added stanzas to comic ditties with the happiest effect.

Being an ancient Briton, of course he is a compound of loyalty and patriotism. On the emancipation of Holland from the yoke of France, a grand fête was given at the City of London tavern to the prince of Orange. Parry was requested by the stewards of the day to write an appropriate song, which he did, with an understanding that C. Taylor was to have sung it. But Braham having been invited to the dinner, was requested to sing the song, which he did in the most masterly manner, although he neither saw a note nor a word of it till he entered the room. Braham also sung "*Arthur the Brave,*" written by Parry in compliment of the glorious victories of the duke of Wellington, who condescended to send the author a very gratifying letter of thanks. Parry also wrote an appropriate song called "*England and her brave Allies,*" which was sung at the grand festival given to the emperor of Russia, king of Prussia, &c. &c., at Guildhall, in 1814. In 1809, Parry adapted English words to a selection of Welsh melodies, for which the Cambrian society presented him with a silver medal. He has lately published two volumes of ancient British airs, with beautiful poetry, written chiefly on historical subjects, by Mrs. Hemans, of St. Asaph.

He also conducted the *Eisteddfodau*, or congress of bards, at Wrexham, in 1820, and at Brecon in 1822; on each occasion he was presented with a handsome piece of plate. The meetings of the Welsh bards and minstrels, held in London, have been entirely under his direction, as registrar of music to the royal Cambrian institution.

At a *Gorsedd* or meeting of Welsh bards in 1821, a bardic degree was conferred on Mr. Parry, who is denominated *Bardd Alaw*, or professor of music, and master of song. He wrote an historical essay on the harp, from the earliest period to the present time, which was published in the transactions of the royal Cambrian institution.

Having said so much in detail of Parry's general talent, something might be expected relative to his abilities as a composer; on that head we will quote his own words, written in a series of letters to a friend.

"When I came to London I found that I had almost every thing to learn; I accordingly applied myself seriously to study, with a view of turning my work out of hand without many glaring faults. I confined myself to vocal compositions, chiefly ballads, and easy pieces for the harp and piano-forte, also duets for flutes and other wind instruments; and never attempt *now* to soar above my sphere, well knowing that there are many musicians in the higher walk of the science much more able to produce erudite compositions than myself. I understand the genus of every instrument used in an orchestra, hence the rare instances of the necessity of a second rehearsal of any of my compositions. I score with uncommon facility, and I trust tolerably correct; I know the power of the various instruments, and I endeavour to ascertain the ability of the different performers, and write accordingly. I do my utmost to walk peaceably through life, in friendship with all my brethren, interfering with no one, and, I trust, bearing the ill-will of no man.

"As down the vale of life I glide,
I never sigh for pleasures past,
But hope, whatever may betide,
I shall be happy to the last!"

We understand that Parry has published upwards of three hundred compositions and arrangements, and that he has now several dramatic pieces ready for representation, some of which have been accepted, and will shortly be performed. The following are among his more favourite publications. Arranged and adapted: "*Two Volumes of Welsh Melodies, with English words.*" "*Two Volumes of Scottish Me-*

lodies." "*Two Volumes of Catches and Glees.*" "*Two Volumes of Minstrel Songs for the Flute.*" "*One ditto, called the Corydon.*" "*One ditto ditto, the Sapphonian for the Violin.*" "*The Opera of Ivanhoe for the Voice and P. F.*" Original compositions: "*High Notions,*" a farce in two acts. "*Two Wives,*" a farce in one act. "*Helpless Animals,*" a farce in one act. "*Fair Cheating,*" a farce in two acts, written and composed by Parry. "*Harlequin Hoax,*" two acts. A number of duets and glees, also the following songs: "*The Peasant Boy.*" "*The Minstrel Boy.*" "*Ap Shenkin.*" "*Love's a Tyrant.*" "*Sweet Home.*" "*Little Mary of the Dee.*" "*The voice of her I love.*" "*Beauty in Tears.*" "*Orange Boven.*" "*Arthur the Brave.*" "*England and her brave Allies.*" "*Farewell, my charming maid.*" "*Take a bumper and try.*" "*Adieu to the cottage.*" "*The Sailor's Home.*" "*National Blunders.*" "*Fly, fly away.*" "*I never will deceive thee.*" "*Oh, bring me a bowl.*" "*Poor Dicky.*" "*Mister Goose.*" "*Still I'll think of thee.*" "*The Banner of Battle,*" "*The maid I love so well.*" "*Taste pleasure while you may.*" "*As down the vale of life I glide.*" "*The Grotto.*" "*The last word.*" "*Take a hint.*" "*Woman's smile.*" "*Donald is now no more.*" "*I dinna care to tell.*" "*Smile again, my bonny lassie,*" and a vast number of others. Several pieces for the harp, twelve familiar rondos for the piano-forte, also popular airs with variations for the piano-forte, and a number of detached pieces. A long list of music for the double and single flageolet, flute, violin, &c.&c.; also books of instruction for several instruments, and many volumes of military music, particularly "*Two Sets of Welsh Airs,*" and the Æolian harmonies, consisting of selections from the works of eminent authors, arranged for wind instruments.

PARSONS (Robert) was organist of Westminster abbey. He was a gentleman of the chapel royal in the reign of queen Elizabeth, and was drowned at Newark upon Trent, in 1569.

Many of his compositions are extant in manuscript, and some of them have been spoken of in terms of high commendation. The following whimsical epitaph on Parsons, is preserved in Camden's remains.

"Death passing by, and hearing Parsons play,
Stood much amazed at his depth of skill;
And said, 'This artist must with me away,'
For death bereaves us of the better still.
But let the choir, while he leaves time, sing on,
For Parsons rests, his service being done."

PARSONS, (Sir William) doctor of music, was, from a very early period of his life, instructed in the science of music. He attained the first rudiments of his professional knowledge in Westminster abbey, under the tuition of Dr. Cooke.

Arduous in the pursuit of his scientific researches, he, in the year 1768, travelled to Italy to complete his musical education. We have not learned the exact time of his return to England, but find that, on the death of Stanley, an event which happened in the year 1786, Parsons was appointed master and conductor of his majesty's band of musicians.

In the year 1790, he received from the university of Oxford the degree of doctor of music. He next went to Dublin, during the administration of Earl Camden, in the year 1795, when that nobleman conferred upon him the honour of knighthood. In the year 1796, he was appointed by the queen to instruct the princesses in music. In the same year, his name was inserted in the commission of the peace for the county of Middlesex; in consequence of which he sat for several years at the public office Bow-street.

PARTENIO (Giovanni Domenico) was master of the conservatory of the Mendicanti at Venice, and born at the commencement of the seventeenth century. The music of his following operas was much esteemed. "*Genserico,*" 1669; "*La Constanza Trionfante,*" 1673; "*Dionisio,*" 1681; and "*Flavio Cuniberto,*" 1682.

PASCALE, (Francesco) a nobleman and amateur musician, born at Casentini, in

Italy, lived in the seventeenth century. He published "*Madrigali à 5 voci,*" Venice, 1615. Mersenne, in his *Harmon.* lib. 8. p. 179, says of one Pascalius, "*Insignis mathematicus veræ praxeos theoriam, et infinitos propemodum dissonantiis utendi modos pollicetur.*" Judging from the dates, he probably meant the subject of this article.

PASI, (Antonio) a celebrated sopranist, born at Bologna about the year 1710, was a pupil of Pistocchi. He was an excellent singer of an adagio, according to the testimony of Quanz, who heard him at Parma in 1726.

PASINO, (D. Steffano) an Italian composer, resided, in 1680, at Conato, and published many works, amongst which we can name the following: "*Misse à 2, 3, e 4 voci;*" "*Motetti Concertati à 2, 3, e 4 voci, con V. se piace, e Salmi, à 5 voci;*" and "12 *Sonate à 2, 3, e 4 Stromenti, de quali una e composta in Canone, et un altra ad imitatione di versi che sogliono fare diversi animali brutti,*" Op. 8, Venice, 1679.

PASQUALI, (Nicolo) an Italian violinist and composer, was first known, about the year 1743, in London, where he then resided. He afterwards settled at Edinburgh, and continued there, as a teacher, to the period of his death, which took place in 1757. He published "*Art of Thorough-bass made easy, containing practical Rules for finding and applying its various Chords with facility, with a Variety of Examples, showing the manner of accompanying, with elegance, Concertos, Solos, Songs, Recitative, &c.,*" London; "*Art of Fingering the Harpsichord, illustrated with numerous Examples, expressly calculated for those who wish to obtain a complete Knowledge of that necessary Art,*" London; "*Twelve Overtures for a Full Band;*" "*Quartettos for two Violins, &c.,*" Sets 1 and 2; and "*Songs.*"

PASQUALINI, (Marc Antonio) a celebrated soprano singer, at Rome, was engaged, in 1630, in the papal chapel, but quitted it again about the year 1643; after which time, till towards 1670, he was reckoned, as Doni and Quadrio affirm, one of the first and most favourite opera singers. To these merits he united also a talent for composition; proofs of which are to be found in several collections of vocal music made in his time. Dr. Burney possessed one of these collections made by Salvator Rosa, in which a song of Pasqualini occurs.

PASQUALINO. See Bini.

PASQUINI or PASQUINO, (Ercole) a celebrated organist of St. Peter's, at Rome, was born at Ferrara. He flourished about the year 1620.

PASQUINI, (Bernardo) son of the preceding, was chapel-master and organist to the church of St. John of the Lateran, at Rome, where he was born, in 1640. He flourished at Rome about the same time with Corelli, and was esteemed the most celebrated amongst the dramatic composers of his time; which may be easily concluded from the Theatre de Capranica being opened in 1679 with his compositions, as also from his having been employed in composing the drama which Rome caused to be acted in 1686, in compliment to queen Christina of Sweden. Besides these proofs of his celebrity, some of the greatest masters are counted among his pupils; for instance, Gasparini in 1672, and, subsequently, Durante. Mattheson extols the excellent condition of the opera at Rome in 1690, particularly in respect to the orchestra, where Pasquini presided at the harpsichord, Corelli played the violin, and Gaetani the lute. Of his works Hawkins and Burney only notice the two following: "*Dov'è Amore, e Pieta,*" an opera, performed at Rome at the inauguration of the Theatre de Capranica, and "*An Allegorical Drama, in honour of Queen Christina of Sweden,*" 1686.

PASSARINI, (Francesco) a native of Bologna, was a chapel-master in that city. He published the following works: "*Salmi Concertati à 3, 4, 5, e 6 voci, parte con violini, et parte senza; con Litanie della B. V. à cinque voci con due Violini,*"

Op. 1, 1671; and "*Compieta concertata à 5 voci, con Violini Obligati,*" 1672. Some *Kyrie* of his composition are also to be found, in manuscript, at Breitkopf's, in Leipsic.

PASSECZKY, (Leopold von Passeka) an officer in the imperial army and musical amateur, published "12 *Sonate da Camera à V. solo e Cembalo, die letzte aber à 2 V.*" Augsburg, 1713. The last, however, is for two violins. He dedicated the work to Charles VI.

PASSENTI, (Pellegrino) a composer at the beginning of the seventeenth century, published a musical work by the title of "*Canora Sampogna,*" Venice, 1628.

PASSETTO, (Giordano) chapel-master at the Padua cathedral in the sixteenth century, published "*Madrigali,*" Venice.

PASSIONEI, (C.) an instrumental composer, lived about 1710, and published of his works "*Douze Sonate à une Basse de Violon et Cont.*" Amsterdam.

PASTA, (Giovanni) poet, composer, and ultimately master of the band in an Italian regiment, was born at Milan in 1604. He was also for some years organist of the church of St. Alessandro, at Bergamo, then became a canon of St. Maria Falcorina, and then again joined the army in his former capacity. He died in 1666. Among his works is "*Due Sorelle, Musica et Poesia, concertate in Arie Musicali, Parte* 1 *e* 2," Venice.

PASTA, (Signora.) This distinguished singer was born at Milan in 1799, and made her first appearance on any stage at the King's theatre, in 1817. She was then only in her eighteenth year; and though she could not, at so early an age, and without any musical experience, compete with the two admirable female singers, Fodor and Camporese, who performed in the same season, yet she showed, most distinctly, the possession of a talent that wanted only a little time and culture, and a fair opportunity for displaying itself. She left England at the close of the season, and retired to Italy, where she devoted the whole of her time to study, and to the hearing of the best performers, but without the interference of any master.

In 1822, she returned to the stage, and chose Paris as the place of her second *début*, where she immediately produced a great sensation, and has ever since been rising in popularity, not only with the French, but with all the foreign visitors at that capital. Here, it is said, a noble marquis, connected with the management of the King's theatre, heard her, and took immediate steps for bringing her to London; in consequence of which, she reappeared amongst us on Saturday, the 24th of March, 1824, in the character of *Desdemona*, in Rosini's *Otello*.

Madame Pasta's voice is a *mezzo-soprano*, its compass is extensive, and, though not strong, has quite power enough, except in concerted pieces, in which she cannot contend successfully against the combined sounds of the other singers, and the thunder of the orchestra. Her tones are rich and sweet, except when she forces them; and though devoid of that clearness and vibration which the real soprano—Madame Ronzi, for instance—possesses, yet they are well suited to her style of singing, and to the characters which she will probably undertake. Her intonation is unimpeachable. Her style is pure, and totally divested of all the spurious finery, the gewgaw, that has been so prevalent lately. She adds very little to what "is set down" for her, and that little is not only in good taste, but in a taste that has a great deal of originality in it. As an actress, Madame Pasta is not less worthy of distinction; her expression and gesture are in excellent keeping with her singing; all three are the offspring of deep feeling and correct judgment. In figure she is rather below the middle size, but is exceedingly well proportioned. It may be recollected that her first appearance in this country was in male attire, and her form was then greatly admired. Her features are regular and expressive, and her whole countenance indicates a genius for the serious, rather than the comic drama. The principal operas in

which Madame Pasta has appeared in Italy and France are *Otello, Medea, Camilla, Nina, Romeo e Giuletta, Tancredi,* and *La Rosa Bianca e Rosa Rossa.*

PASTERWITZ, (PATER GEORG VON) professor of philosophy, and director of the music in the abbey of the Benedictines at Kremsmunster, in Upper Austria, was born in 1730. After visiting Italy, he brought out, in Germany, two oratorios entitled "*Giuseppe riconnosciuto,*" the words by Metastasio, and "*Samson,*" which were performed in the years 1776 and 1777, with prodigious success. He also published "8 *Fughe Secondo l'Ordine dei Toni Ecclesiastici per l'Organo o Clavicembalo,*" Vienna, 1792; "8 *Fughe Secondo l'A, B, C di Musica per l'Organo o Clav.*" Op. 2, Vienna, 1792; "8 *Fughe per l'Organo, &c.*" Op. 3, Vienna, 1792; and a canon, "*Te quisquis amat, à 4 voci.*" In speaking of his fugues, Gerber says, "This erudite musical professor has afforded a convincing proof that the true science of counterpoint and fugue was not lost in Germany at the close of the eighteenth century; for in his works are found, fugues on single and double themes, all treated, arranged, and analyzed in a masterly, and, at the same time, fluent manner."

PATON (MISS) was born at Edinburgh in 1802. Infinitely more fortunate than a large majority of our English singers, this lady enjoyed the advantage of careful instruction, even in her infancy. Her father, who was one of the masters of the high school in the Scottish capital, appears to have possessed, in an eminent degree, the faculty of discerning the natural bent and peculiar capabilities of his daughter's taste and intellect. At a very early period, he perceived that a love of music was her ruling passion; and the evidence she soon gave of her aptitude in imitating sounds and tunes, and acquiring the rudiments of composition and harmony, determined Mr. Paton on the serious cultivation of her abilities. So successful was Miss Paton in her application, that it has been said she actually composed several songs, which were published, when she was only five years of age. After such promise, her musical studies were naturally persevered in, and when she had attained her eighth year, several public concerts were given in her name, which were attended by numerous audiences; and her performances on the piano and harp were also as much approved of as were her vocal exertions.

Shortly after this time, Miss Paton appeared at the nobility's concerts in London, and met with so much encouragement, that she subsequently had an annual concert of her own; the last of which was, we believe, strongly supported by several of the Scottish nobility, also by count Platoff. Flattering, however, as were her prospects, as a singer, her frequent appearance in public necessarily prevented her from pursuing such other studies as her parents were anxious she should follow; her health also was somewhat impaired. She accordingly, at the recommendation of her father, retired from public performances for the space of six years; the greater part of which time was spent in the completion of her education, and the further cultivation of her musical abilities. In the latter part of 1821, or the commencement of 1822, she again became known to the public by her reappearance at various concerts.

During the season of the Haymarket theatre for 1822, she made her first appearance as a theatrical singer, in the character of *Susanna,* in the *Marriage of Figaro.* She afterwards played *Rosina,* in the *Barber of Seville,* and *Polly,* in the *Beggar's Opera,* with deserved applause. She then entered into an engagement with the managers of Covent-garden theatre for, we believe, four years, and made her *début* at that theatre in the character of *Polly.* Some doubts had been entertained as to the power of her voice for a large theatre, but the experiment removed all fears on that account, and she not only concluded the character triumphantly, but repeated it with applause.

PATOUART, a harpist at Paris, published there, about the year 1780, several works for his instrument.

PATRASSI, (Michel) a distinguished *alto* singer, was, in 1782, manager of an Italian company of actors at Brunswick.

PATRICIO, (Francesco) professor of philosophy, and bishop of Gaeta, was born at Clissa, in Dalmatia, in 1529. He published a work entitled "*Della Poetica*," Ferrara, 1586; part of which treats of the music of ancient Greece. He died in 1597.

PATRICK, (Nathan) an English church composer, at the commencement of the last century. Dr. Boyce, in his *Cathedral Music*, quotes some of his compositions.

PATTON, (Matthew) professor of music, and proprietor of an extensive music establishment at Bath, is a native of that city, and received his musical education under the late David Richards, (the leader of the band at Bath) for the violin, and under the late Alexander Herschell, for the violoncello. Patton was introduced by the former gentleman to the Bath concerts, under Rauzzini, nearly twenty-five years since, and has continued a performer at them up to the present period. The situation of principal second double bass having been vacated about fifteen years since, he was solicited by Rauzzini to fill the same, which instrument (with the violoncello) he now professes, and is considered an excellent performer.

PATZELT, (J.) a German violoncellist and composer, both for his instrument and the piano-forte; "*Neuf Variations sur une Ariette de Mozart, pour le P. F.*" and "*Treize Variat. pour le Clav.*" Op. 2, both published at Vienna, in 1800, being of his composing. He is a Bohemian by birth, was first in the imperial artillery, but bought his discharge, and travelled, to seek his fortune by his instrument, in 1788. He is said to have played in a most masterly manner. Traeg quotes in his Catalogue, Vienna, 1799, the following manuscript compositions by Patzelt, "*Concerto à Vc. princip. c. 8 Strom.*" and "*2 Sonate à Vc. e B.*"

PAUL, (P. Dutreih) born at Lyons, was the son of Jean Baptiste Dutreih, a physician in that town. He received a good education, but afterwards could not resist his inclination for a theatrical life. After performing as an amateur in his native town, he went to Rouen, and, under the name of Paul, was engaged, during two years, in the Opera Comique there; he was then invited to Paris, where, in 1804, he made his *début* at the Théâtre Feydeau, in the part of *Azor*. He has since become one of the most favourite actors and singers of that theatre.

PAULATI, (Andrea) an eminent composer, produced at Venice, in 1713, the opera "*I Veri Amici*," which was again revived there in 1723.

PAULI, (P. Archangelo) a Carmelite, born at Florence, published at Rome, in 1699, "*Directorium Chor. &c.*"

PAULI (G. Albert) wrote a Latin treatise in favour of vocal and instrumental church music, which was printed in 1719. He died in 1745.

PAULI, (Johann Adam Friedrich) late precentor at Graitz, in Voigtland, left, at his decease, two annual courses of church music of his own composition, comprising several coronation anthems, dirges, and psalms, for a full orchestra. He also left several more volumes of annual services by Hasse, Graun, Telemann, Homilius, Ge8. Benda, Wolf, Doles, Reichardt, Tag, Krebs, &c.

PAULIN, a French composer about the year 1700, published a collection of his own motets.

PAULO, (Giovanni Battista) an eminent Italian contrapuntist, flourished at Naples, about the year 1760.

PAULSEN, (Carl Friedrich Ferdinand) organist of St. Mary's church at Flensburg, was born in 1763. He entered on the above situation in the year 1781, and seems to have subsequently applied himself to the composition and publication of vocal melodies. The following are the titles of some of his printed works: "*Klavier und Singstücke*," Flensburg, 1794; "*Lieder mit Melodien*, 1 *Samml*," Flensburg and

Hamburgh, 1797; and "*Derselben, 2te Samml,*" Flensburg and Hamburgh, 1798.

PAUSCH, (Eugenius) a Cistercian monk, and church composer at the convent of Walderbach. Of his works, he printed "6 *kurze doch solenne Messen, 7 Motetten, und 1 Requiem, mit 4 gewöhnlichen Singstimmen, 2 V., 2 Waldhorn, Orgel, und B.*," Augsburg, 1790, "*Te Deum solenne à 4 voc. ordinar., 2 V., 2 Hobois obl., 2 Cornibus non obl., 2 Clar., et Timp. obl., Organo et Violone,*" 1791.

PAUSEWANG, (C.) a composer for the piano-forte, has obtained notice through his publication of "*Komm Lina, &c. avec Var. pour le Clav.*" 1801, and "*Gr. Sonate pour le Clav. seul,*" 1802.

PAUWELS, (J.) composer for the theatre at Brussels, was born there in 1771. His father was a musician, and the son evinced an early talent for music, in which he made rapid progress, being considered, when a boy, an excellent violinist. At the age of eighteen, he went to Paris, where he soon procured an engagement in the orchestra of the Théâtre Feydeau. After a residence of three years in Paris, he returned to his native city, when his playing, which had been highly improved under the best masters in France, excited the admiration of his countrymen. He was appointed first violin in the orchestra of the Brussels theatre, and subsequently conductor. From that time he devoted many of his leisure hours to composition, and brought out much music for his instrument, as well as for the horn, the flute, and the piano-forte; also several songs, sung at the Brussels concert, of which he was the founder, and three operas for the Brussels theatre, "*La Maisonnette dans les Bois,*" "*L'Auteur malgré lui,*" and "*Leontine et Fonrose.*" The last opera, which is in four acts, is considered his *chef-d'œuvre;* the other two were likewise successful. Pauwels died in his thirty-third year.

PAXTON, (William and Stephen.) There were two brothers of this name, one of whom was celebrated as a violoncello performer, and died previously to the year 1718, and the other ranked high as a composer of glees. Probably the following works may be deemed of their united composition. Instrumental: "*Six Duets for Vc.,*" Op. 1; "*Eight Duets for V. and Vc.,*" Op. 2; "*Solos for V.,*" Op. 3; "*Four Solos for V., and two Solos for Vc.,*" Op. 4; "*Twelve easy Lessons for Vc., in which are introduced several favourite Airs,*" Op. 6; "*Six easy Solos for the Vc.,*" Op. 8. Vocal: "*Collection of two Songs, Glees, and two Catches,*" Op. 7; "*Glees,*" Op. 5. Amongst the most favourite part-songs by the Paxtons, we may name "*Go Damon, go, Amarillis bids adieu,*" four voices; "*Blest power,*" four voices; "*How sweet, how fresh,*" four voices; "*Round the hapless André's urn;*" "*Where grass and flowers,*" four voices; and "*Breathe soft, ye winds,*" four voices. The eighth and ninth masses in Samuel Webbe's collection are also by one of the Paxtons.

PEARSON or PIERSON (Martin) was master of the choristers at St. Paul's. He took his degree of bachelor of music in the year 1613, and about sixteen years afterwards published a work with the following singular title, "*Mottects, or grave Chamber Musique, containing Songs of Five Parts, of several Sorts, some ful, and some Verse and Chorus, but all fit for the Voyces and Vials, with an Organ Part; which, for want of Organs, may be performed on Virgenals, Base Lute, Bandora, or Irish Harpe. Also a Mourning Song of Sixe Parts, for the Death of the late Right Honourable Sir F. Grevil, Knight.*" He died about the latter end of the year 1650.

PECCI, (Tomaso) of a noble family at Sienna, published there, about the year 1600, several operas of madrigals, which were much admired, and of which he had written both the words and music.

PECCI, (Desiderio) a composer in Italy, about the beginning of the seventeenth century, called *Il Ghiribizzoso*, (the deep one) published of his works "*Le Musiche sopra l'Adone,*" Venice, 1619.

PEDRILLO flourished at Naples about 1700, as one of the first Italian violinists.

PEGADO, (Bento Nunes) a Portuguese chapel-master at Evora, was one of the celebrated pupils of Antonio Pinheiro, and flourished about the year 1600. The following of his works are still preserved in the royal library at Lisbon. "*Parce Domine à 7 Vozes, Motete para a Quaresma;*" "*Hei mihi Domine, à 6 Vozes, Responsorio de Defuntos;*" "*Hi sunt qui cum mulierbus non sunt coinquinati, Motete dos Santos Innocentes;*" and "*Ad te suspiramus Motete à N. Senhora.*"

PEGRINS, (Beneton de Morange de) a French writer about the middle of the eighteenth century, inserted in the *Mercure de France* (1740) an article entitled "*Dissertation de l'Origine et de l'Utilité des Chansons, particulièrement des Vaudevilles.*"

PEICHLER, (A.) probably a flutist at Paris, where he distinguished himself very creditably as a composer, by the publication of the following work: "*Douze Duos concertans pour deux Fl.*" Ops. 1, 2, 3, and 4, Paris.

PEILE, (J. S.) an English musician, published, in 1822, "*A Grand March, with an Introduction and Rondo for the Pianoforte.*"

PEKEL, (Barth.) vice chapel-master to the chapel royal of the king of Poland in 1643, inserted, in the *Cribrum Musicum* of Marco Scacchi, a *chef-d'œuvre* of his composition, in which three canons can be sung at the same time.

PELI, (Francesco) an Italian singer about the year 1720, established a singing-school at Modena, which afterwards became very celebrated. He brought out at Munich, in 1737, an opera entitled "*La Constanza in Trionfo.*"

PELLATIS, (Padre Angelo) organist at Treviso, published at Venice, in 1667, "*Compendio per impare le Regole del Canto Fermo.*"

PELLEGRINI, (Vincenzo) canon at Pesaro, in the papal states, and ultimately chapel-master of the metropolitan church at Milan, published several of his works, amongst which are to be noticed, "*Missarum, Lib. 1,*" Venice, 1604; "*Concerti à 1, 2, 3, 4, 5, e 6 voci, con una Missa à 6 voci;*" and "*Motetti,*" Venice, 1619. In the *Bergameno Parnassus Music Ferdin.* Venice, 1615, some of his works also occur.

PELLEGRINI, (Valerio) a singer in the service of the king of Spain, flourished about the year 1700.

PELLEGRINI, (Ferdinand) a musician at Naples, published several works, the first of which appeared at Paris in 1754, and contains several sonatas for the harpsichord, with a letter on the rondo. In 1768, he brought out his ninth opera at Paris. It consists of six concertos for the harpsichord.

PELLEGRINI (Pietro) was, in 1770, chapel-master of the Jesuits' church at Brescia. He was celebrated as a performer on the harpsichord. Amongst his works is an opera entitled "*Cirene.*"

PELLI flourished as chapel-master at Rome in the latter part of the last century, and published some musical works of taste. See Leveque's *Tableau de Rome,* 1792.

PELLIO, (Giovanni) a composer of the sixteenth century. Of his works we can mention only "*Canzoni Spirituali à 5 voci, Lib. 2,*" Venice, 1597, and "*Canzoni Spirituali à 6 voci,*" Venice, 1584. These may still be found in the library at Munich.

PENNA, (Lorenzo) of Bologna, a Carmelite monk, and a professor of music, was the author of a work entitled "*Albori Musicale,*" printed at Bologna in 1672. This he divided into three parts. The first treats of the elements of the canto figurato; the second of counterpoint; and the third of thorough-bass, or the art of accompaniment.

In this, which is one of the best Italian works on the subject, the scale of Guido, with the use of the syllables and clefs, and the nature of the mutations, are explained in a very concise, intelligible manner, as are also the characters employed in the *cantus mensurabilis.* Of his rules of counterpoint little can be said, further than that they are perfectly consistent with the laws of harmony.

The third part of the work is taken from the writings of Luzzaschi, Merula, Frescobaldi, and other celebrated Italian organists. A continuation of the "*Albori Musicale,*" was published at Venice in the year 1678.

PENNA, (Francesco) of Bologna, published a treatise on music at Antwerp in 1688. Dr. Burney quotes this work in his Travels, vol. i. p. 39; but, as he had not himself seen it, it may probably belong to the preceding article.

PENNA, (L.) a professor of music, and probably of the piano-forte, at Paris. Of his published works may be noticed, "*Trois Sonates pour le Clav. avec V.,*" Op. 2, Paris, 1791, and "*Romances pour Piano-forte,*" Paris, 1787.

PEPUSCH, (John Christopher) one of the greatest theoretical musicians of modern times, was born at Berlin about the year 1667. His father, a minister of a Protestant congregation in that city, discovering in his son an early propensity to music, employed at the same time two different masters to instruct him, the one in the theory, and the other in the practice.

At the age of fourteen he was sent to court, and by accompanying one of the ladies who sang before the queen, so recommended himself, that he was immediately appointed to teach the prince on the harpsichord, and on that day gave him a lesson.

Pepusch quitted Berlin, and arriving in England about the year 1700, was retained as a performer at Drury-lane. It is probable that he assisted in adapting the operas for the stage that were performed there.

The abilities of Pepusch, as a practical composer, were not likely to become a source of wealth to him; his music was correct, but it wanted variety of modulation; besides which, Handel had got possession of the public ear, and the whole kingdom were forming their taste of harmony and melody by the standard of his compositions. Pepusch, who soon became sensible of this, wisely betook himself to another course, and became a teacher of music.

In the year 1713, at the same time with Croft, Pepusch was admitted to the degree of doctor in music in the university of Oxford, and continued to prosecute his studies with great assiduity.

About the year 1722, signora Margarita de l'Epine, having quitted the stage with a large sum of money, Dr. Pepusch married her. The fortune which Margarita had acquired, was estimated at ten thousand pounds, and the possession thereof enabled the doctor to live in a style of elegance, which, till his marriage, he had been a stranger to. This change in his circumstances was no interruption to his studies; he loved music, and he pursued the knowledge of it with ardour. He, at the instance of Gay and Rich, undertook to compose, or rather correct, the music to the "*Beggars Opera.*" Every one is aware that the music to this drama consists solely of ballad tunes and country dances; it was nevertheless necessary to settle the airs for performance, and also to compose basses to such as needed them. This Pepusch did, prefixing to the opera an overture, which was printed in the first, and has been continued in every succeeding edition of the work.

About the year 1740, Pepusch's wife died, and he, having before lost his son, an only child, had scarcely any source of delight left, other than the prosecution of his studies, and teaching a few favourite pupils who attended him at his apartments. Here he drew up that account of the ancient genera, which was read before the royal society, and is published in the Philosophical Transactions for the months of October, November, and December, in the year 1746; and soon after the publication he was elected a fellow of the royal society. He died in the year 1752.

PERA, (Girolamo) of Venice, an excellent church composer, died in 1770. Joseph Schuster, chapel-master to the king of Sardinia, was a pupil of Girolamo Pera.

PERANDI, (Marco Gioseffo) chapel-master to the elector of Saxony, was born at Rome. The celebrated Christoph Bernhard brought him, in 1640, from Rome to

Dresden, where he honourably filled the above office, jointly with four more chapel-masters, namely, Heinr. Schütz, Albrici, Bontempi, and the above-named Bernhard, until about the year 1670. As a composer, he was particularly distinguished for his energetic expression of the passions; for which reason Mattheson calls him the celebrated *affeckten-zwinger*, (passion subduer.)

PERAUT, an instrumental composer, and probably a flutist, of whose works there have been published, at Paris, "*Trois Duos Concert. pour deux Fl.*" Op. 1, Part I.

PERCACCIO, (Giovanni) chapel-master and organist at Breno, published "12 *Sonate da Camera à tre,*" Op. 1, 1698.

PERCY, (John) an eminent English ballad composer at the latter end of the last century. Amongst other songs he published "*I know a bank,*" "*Soft as yon silver ray,*" "*Sweet smells the briar,*" "*Song of a Spirit,*" and the very celebrated ballad of "*Wapping Old Stairs.*" We should have been glad to have recalled the attention of the public to more of the vocal pieces of this composer, some of which contain great originality and beauty, but as they were mostly published at his own house, it is difficult to procure the titles, without devoting more time to the object than we can spare.

PERDIGAL, a celebrated musician in the reign of Louis XIV., composed many songs that were in fashion at the court of that monarch.

PEREAULT, a French instrumental musician at Paris, about the year 1800. This article we copy from Gerber, but it probably belongs to the same composer as the before-named Peraut.

PEREGO, (Camillo) a good poet and musician, was an ecclesiastic of exemplary character at Milan. During thirty-five years he was engaged in the office of church singing-master; not only teaching the young scholars in the seminary, but also the Milan clergy, the Ambrosian *canto fermo*. A proof of his competence for this task was given, many years after his death, by the cardinal Feder. Borromeo, who caused the compendium to be printed which Perego had used in his instructions. It is entitled "*Regola del Canto Fermo Ambrosiano,*" Milan, 1622. The author himself published, during his lifetime, several musical works, amongst which is "*Madrigali à 4 voci,*" Venice, 1555.

PEREIRA. See Pareja.

PEREIRA, (Antonio) a celebrated Portuguese composer, whose works were chiefly esteemed for their originality. Of his compositions there are known, though not in print, "*Diversas Missas à 4 e 8 Vozes,*" and "*Magnificat à 8 Vozes.*"

PEREIRA, (Domingos Nunes) a Portuguese monk and preacher, born at Lisbon, was also chapel-master to the cathedral there, and was highly celebrated for his musical acquirements. He died in 1729. Amongst numerous musical works, left by him in manuscript, the following can be named: "*Responsorios da Semana santa à 8 Vozes,*" "*Responsorios de Officio dos Defuntos à 8 Vozes,*" "*Liçoens de Defuntos à 4 Voz.,*" "*Confitebor à 8 Voz.,*" "*Laudate pueri Dominum à 8 Voz.,*" "*Laudate Dominum omnes gentes à 4 Voz.,*" and "*Vilhancicos e Motetes à 4, 6, e 8 Vozes.*"

PEREIRA, (Marcos Soares) royal chapel-master at Lisbon, died in 1655. Many of his works for the church are to be found in the royal musical library at Lisbon.

PEREIRA, (Antonio) a Portuguese regular ecclesiastic, born at Macao, in the bishopric of Guarder, in the year 1725, became rector of the conventual school, and published, besides school books, much music for the church. His works were, however, all destroyed by fire in 1755.

PEREIRA, (Tomasi) a Jesuit and Portuguese missionary, enjoyed great power at the court of the emperor of China, between the years 1680 and 1692. He was appointed ambassador from Portugal, and in that quality concluded a peace with the Chinese, reserving a right of free exercise of the christian religion throughout the whole Chinese empire. It is said that it

was principally through his profound knowledge in music, that he became so great a favourite with the Chinese court.

PEREZ, (David) of Spanish extraction, was born at Naples in 1711. He owed his musical education to Antonio Gallo and Francesco Mancini. His progress in composition was rapid, and he discovered an uncommon genius. On leaving the conservatory, he did not observe the usual custom of travelling throughout Italy, but repaired to Sicily, where he filled the functions of chapel-master, in the cathedral of Palermo. The Sicilians are not less sensible to melody than the Italians; perhaps they are more so. It is certain that their ear, their tact, and their musical taste are as much practised as those of the Neapolitans; for all the operas composed at Naples are performed in their theatres. Perez composed his first operas for the theatre at Palermo, from 1741 to 1748. They were greatly esteemed by the Sicilians, who admired his learning no less than the spirit and fascination of his style. While in Sicily, this composer obtained great reputation. He returned to Naples, and soon after his arrival gave his opera of "*La Clemenza di Tito*," at the theatre of San Carlos. This work had as much success at Naples, as his preceding compositions experienced in Sicily. The fellow-citizens of Perez acknowledged in his style that of the great masters of their school. His reputation increased; and he was invited to Rome by the manager of the great theatre, where he immediately became very celebrated.

His first work was the opera of "*Semiramide*," that of "*Farnace*" soon followed, and the Romans confirmed by their plaudits the approbation of his countrymen. From Rome he proceeded to the other Italian cities, and successively composed "*Didone abbandonata*," "*Zenobia*," and "*Alessandro nell' Indie*," which sustained a comparison with the operas of the best masters, of the most celebrated schools of Italy. Whilst most of the Italian cities disputed the possession of Perez, Joseph, king of Portugal, invited him, in 1752, to Lisbon, as his chapel-master; and the suffrages of the Portuguese were added to those of the Italians, when they heard "*Demofoonte*," the opera in which the author first discovered to them his talent and his style.

Gizziello was the principal soprano, and Raaf, the tenor, two very celebrated singers. In 1755, on the occasion of the queen's birthday, Perez composed a march in the manege, to the grand pas of a beautiful horse. On this occasion the king of Portugal assembled the following great singers: Elisi, Manzoli, Caffarelli, Gizziello, Veroli, Babbi, Luciani, Raaf, Raina, and Guadagni. The compositions of Perez had therefore every advantage execution could bestow. His operas, "*Demetrio*" and "*Solimano*," enjoyed the highest repute in Portugal. Perez was stimulated to exertion in their composition, by their alternate performance with the "*Vologeso*" and "*Enea in Latino*," of Jomelli. The former were esteemed for the learned construction of the instrumental parts, the latter for their graceful and expressive melody.

The compositions of Perez bear the stamp of genius, strength, and science; but perhaps they were deficient in grace. Dr. Burney is, however, of a different opinion. He says, "It appears, on examining his scores, that this master had not, like Jomelli, much exercised his pen in the composition of fugues or learned counterpoint for the church. There is, however, an original grace and elegance in all his productions."

Perez died in the service of king Joseph, aged sixty-seven, after living twenty-seven years in Portugal, much admired, beloved, and respected. A dirge of his own composition was performed by the best musicians in Lisbon. Like Handel, he was blind during the latter years of his life; and when labouring under this calamity, and confined to his bed, frequently dictated, without an instrument, compositions in parts. He sung with great taste, particularly cantabile and pathetic airs. The following is a more regular list of his principal works for the theatres, besides which he left much church music of almost unrivalled beauty,

some delightful specimens of which may be found in Novello's collection of motets. Operas: "*Clemenza di Tito,*" Naples, 1749; "*Semiramide,*" Rome, 1750; "*Farnace,*" Rome, 1750; "*Merope,*" 1750; "*La Didone abbandonata,*" 1751; "*Zenobia,*" 1751; "*Demetrio,*" 1751; "*Alessandro nell' Indie,*" 1751; "*Demofoonte,*" Lisbon, 1758; "*Alessandro nell' Indie,*" recomposed, Lisbon, 1755; "*Solimano,*" Lisbon, 1755; "*Ipermnestra,*" Lisbon, 1755; and "*Ezio.*"

PERGOLESI (Giovan. Battista) was born at Casoria, a little town about ten miles from Naples, in 1704. His friends discovering, very early in his infancy, that he had a disposition for music, placed him in the conservatorio at Naples, called *Dei Poveri in Giesu Cristo,* which has been since suppressed. Gaetano Greco, of whom the Italians still speak with reverence as a contrapuntist, then presided over that celebrated school. This judicious master soon perceiving traits of unusual genius in his young pupil, took particular pleasure in facilitating his studies, and in communicating to him all the mysteries of his art.

The progress of the young musician was proportioned to the uncommon advantages of nature and art with which he was favoured; and at a time when others had scarcely learned the gamut, he produced specimens of ability, which would have done honour to the first masters of Naples. At the age of fourteen, he began to perceive that taste and melody were sacrificed to the pedantry of learned counterpoint; and after vanquishing the necessary difficulty in the study of harmony, fugue, and scientific texture of the parts, he entreated his friends to take him home, that he might indulge his own fancies, and write some music that was most agreeable to his natural perceptions and feelings.

The instant he quitted the conservatorio, he totally changed his style and adopted that of Vinci; from whom he received lessons in vocal composition, and also from Hasse, who was then in high favour. Though he so late entered in the course which they were pursuing with such rapidity, he soon came up with them, and taking the lead, attained the point to which their views were directed, before either. With equal simplicity and clearness, he surpassed them both in graceful and interesting melody.

His countrymen, however, were the last to discover or allow his superiority; and his first opera, performed at the second theatre in Naples, called "*Dei Fiorentini,*" met with but little success. The prince of Stegliano, however, first equerry to the king of Naples, discovering great abilities in young Pergolesi, took him under his protection; and from the year 1730 to 1734, by his influence, procured employment for him at the Teatro Nuovo. During this period, his productions were chiefly of the comic kind, and, with the exception of the "*Serva Padrona,*" in the Neapolitan dialect, which is unintelligible to the rest of Italy. It was not till the year 1735 that an account of his merit penetrated even as far as Rome, and inclined the directors of the operas there, to engage him to compose for the Tordinone theatre in that city.

Pergolesi, ambitious of writing for a better theatre, as well as for better performers, than those for whom he had been hitherto employed, and happy in having the exquisite poetry of Metastasio's "*Olimpiade*" to set, instead of the Neapolitan jargon, went to work with the zeal and enthusiasm of a man of genius, animated by hope, and glowing with an ardent passion for his art.

The Romans, however, by some unaccountable fatality, received his opera with coldness; and the composer being a young man but little known, they seemed to require to be told by others that his music was excellent, and would soon, by the admiration of all Europe, make them ashamed of their injustice and want of taste.

To complete poor Pergolesi's mortification at the ill reception of his opera, "*Nerone,*" composed by Duni, the next that was brought out on that stage, had very great success.

Duni, a good musician, and a man of

candour, though greatly inferior in genius to Pergolesi, is said to have been ashamed of the treatment which he received; and with an honest indignation declared, that he was out of all patience with the Roman public, *(frenetico contra il publico Romano.)*

He even tried, during the short life of Pergolesi's opera, to make a party in its favour among the professors, who were captivated with the beauty of the music: but their efforts were vain; the time was not arrived when judgment and feeling were to unite in its favour.

Pergolesi returned to Naples with the small crop of laurels which had been bestowed on him by professors and persons of taste, who in every country compose but a very inconsiderable part of an audience. He was, indeed, extremely mortified at the fate of his opera, and not much disposed to resume the pen, till the duke of Matelon, a Neapolitan nobleman, engaged him to compose a mass and vespers for the festival of a saint, which was about to be celebrated at Rome with the greatest magnificence.

Though Pergolesi had but too much cause to be dissatisfied with the Roman decrees, he could not decline the duke's proposition; and it was on this occasion that he composed the mass, "*Dixit,*" and "*Laudate,*" which have since been so often performed and transcribed by the curious. They were heard for the first time in the church of San Lorenzo, with general rapture; and if any thing could console a man of genius for such unworthy treatment as he had lately experienced at Rome, it must have been such hearty and unequivocal approbation as he now received in the same city.

His health, however, daily and visibly declined. His friends had perceived, by his frequent spitting of blood, for four or five years before this period, that he was likely to be cut off in his prime; and his malady was still increased by his last journey to Rome. His first patron, the prince of Stegliano, who had never withdrawn his protection, advised him to take a small house at Torre del Greco, near Naples, by the seaside, almost at the foot of mount Vesuvius. It is imagined by the Neapolitans, that persons afflicted with consumption are either speedily cured or killed in this situation.

During his last sickness, Pergolesi composed his celebrated cantata of "*Orpheus and Euridice;*" like our Purcell, who, under similar circumstances, produced "*From rosy bowers,*" retaining his faculties in full vigour to the last moment of his existence, and, to complete the parallel, cut off likewise in the prime of life. At Torre del Greco, he also composed his "*Stabat Mater,*" whence he used occasionally to go to Naples, to have them tried. The "*Salvi Regina,*" which is printed in England, was the last of his productions; and he died very soon after it was finished, in 1737, at the age of thirty-three.

The instant his death was known, all Italy manifested an eager desire to hear and possess his productions, not excepting his first and most trivial farces and intermezzi: not only lovers of elegant music, and curious collectors elsewhere, but even the Neapolitans themselves, who had heard them with indifference during his lifetime, were now equally solicitous to do justice to the works of their deceased countryman.

Rome now sensible of her former injustice, as an *amende honorable,* revived his opera of "*Olimpiade:*" a mark of respect which had never been before conferred on any composer of the eighteenth century.

It was now brought out with the utmost magnificence, and that indifference with which it had been heard but two years before, was now converted into rapture. Pergolesi's first and principal instrument was the violin, which was urged against him, by envious rivals, as a proof that he was unable to compose for voices. If this objection were ever in force with reasonable and candid judges, it must have been much enfeebled, not only by the success of Pergolesi in vocal compositions, but also by Sacchini, whose principal study and practice, during youth, was likewise bestowed on the violin.

There does not appear to be any founda-

tion for the report, that the premature death of Pergolesi was occasioned by poison. The disease of which he died was a consumption; and, as envy was said to have stimulated his rivals to so base an expedient to remove him, it has been well observed, that the success of Pergolesi's productions, during his lifetime, was never sufficiently brilliant to render him an object of envy to his brethren, so as to make it necessary to despatch him by unfair means.

PERI, (GIACOMO) a native of Florence, says Battista Doni, flourished about the beginning of the seventeenth century, and was a pupil of Christopher Malvezzi. He was not only a good composer, but a famous singer, and performer on keyed instruments. He set the principal part of the music to a serious opera, entitled "*Euridice*," the words of which were written by Rinucci, for the royal nuptials of Mary of Medicis with Henry IV. of France, in the year 1600.

PERIGNON, (H. J.) first violin, in the year 1800, at the royal academy of music at Paris. He composed some music for his instrument.

PERILLO, (SALVADORE) a Neapolitan, born in 1731, was a pupil of Durante at the same time as Nic. Piccini. After completing his musical education, he resided at Venice. He was a natural and agreeable dramatic composer, and succeeded especially in comedy. Amongst his operas are the following: "*Berenice*," 1759; "*La Buone Figliola*," 1759; "*I Viaggiatori Ridicoli*," 1761; "*La Donna Girandola*," 1763; "*La Finta Simplice*," 1764; "*La Villeggiatura di Mestre*," 1769; "*I Tre Vagabondi*," and "*Il Demetrio*," 1776.

PERILLO, (FRANCESCO) a Neapolitan dramatic composer, is enumerated as such in the Milan *Indice de' Spettac. Teatr.* for 1783.

PERINI, (GIACOMO) an Italian dramatic composer at Milan in 1671.

PERMON, (fils) a harpist at Paris in the year 1794, was a pupil of Krumpholtz, and published "*Duo pour deux Harpes, dont la seconde peut s'exécuter sur le P. F., avec Acc. de Violon et B.*"

PERNE, (FRANÇOIS L.) born at Paris in 1772, was a pupil of the abbé d'Haudimont. Perne was a professor of harmony, member of the royal academy of music, and performer on the double bass in the chamber band of Napoleon. He composed some church music, amongst which is a mass for a full orchestra, performed at the church of St. Gervais at Paris, being the first mass that was heard there after the troubles of the revolution. Perne is also a profound theorist in music, and some years since was preparing several works, which were expected to throw much light on the musical knowledge of the middle ages. We know not whether any of these have been published.

PEROTTI, (GIOVANNI DOMENICO) an Italian composer, born at Vercelli, resided, in 1789, at Rome, and wrote there his second serious opera, entitled "*Agesilao*." His first was called "*Zemira e Gandarte*," and was performed at Alessandria in 1787.

PEROTTI, (SIGNOR) royal chapel-master of St. Mark at Venice, and member of the philharmonic academy at Bologna, wrote, in 1811, "*A Dissertation on the State of Music in Italy*," which was crowned by the academy of *belles-lettres* at Venice. Some highly interesting extracts from this work may be found in the first volume of the *Harmonicon*, p. 137, &c.

PERRET. Under this name there was published at Paris, about the year 1794, "*Concerto pour Basson*," Op. 2.

PERRY, professor of music and dancing in London, is a celebrated performer on the French horn.

PERRY, (FREDERICK CLEMENT) son of the preceding, was born at Cambridge, and received his musical education from his father till the age of twelve years, when he was placed under the care of Ambrose, organist of Chelmsford, with whom he continued a year and a half. At the age of sixteen he settled at Stortford, for the purpose of attending some pupils for his father, when he was appointed organist of the church there, which situation he held for about five years. In the year 1823,

Perry quitted that town to reside at Belchamp Walter, near Sudbury, in Suffolk, at which village he had before passed several years of his youth, and at which place he is still resident. His principal instruments are the organ and piano-forte; for the latter of which he has composed and arranged some pleasing music, especially the three airs, "*Scots wha hae*," "*Ah, perdona*," and "*My love is like the red rose*." Clementi's Cat.

PERRY, (George) a very ingenious musician, and leader of the band at the Norwich theatre. In the year 1817, an oratorio of his composition was performed in London, entitled "*Elijah and the Priests of Baal*," and was allowed to be a work of talent. He has also published a recitative and air, entitled "*The high-born soul*;" this song is for a bass voice, and has been much admired.

PERSICHINI or PERSIGNI, (Pietro) an Italian composer, has been known since the year 1783, by several of his dramatic airs.

PERSIUS, (L'Oiseau de) born at Avignon, was, in 1811, *chef-d'orchestre* at the academy of music, and in Napoleon's chapel at Paris. About the year 1780, he produced at the *concert spirituel* several motets of his own composition, and an oratorio entitled "*Le Passage de la Mer Rouge*," all of which had great success. In 1807, he brought out at the academy of music, in conjunction with Leseur, "*Le Triomphe de Trajan*," and at the Théâtre Feydeau, "*Fanny Morna*," in three acts, 1799; "*Le Fruit défendu*," in one act, 1800; "*Marcel*," in one act, 1801; "*La Nuit de Grenade*," 1792; and "*Phanor et Angela*."

PERTI, (Giacomo Antonio) born at Bologna in 1656, was one of the greatest professors of the ancient school of music in that city. His compositions for the church are considered as classical. He was first in the service of the princes of Tuscany, and from thence was invited by the imperial court to Vienna, in which city he resided nearly the whole of his life. He formed many eminent pupils, at the head of whom may be placed the celebrated Padre Martini. According to Quadrio, Perti was still living at Bologna in 1744, when he must have nearly attained his ninetieth year. His pupil Padre Martini published, in his *Saggio di Contrapunto*, seven *chef-d'œuvres* in sacred composition by his master Perti; and Paolucci, Padre Martini's pupil, also published four sacred pieces by Perti, in his *Arte pratica di Contrapunto*. Dr. Burney was in possession of a scientific mass for eight voices, by this composer; and among the manuscripts at Traeg's in Vienna, is a piece by Perti, entitled "*Adoramus à 4 voci da Cantarsi nel Tempo dell' Elevazione il Venerdi Santo*." The following list contains his principal operas and two of his oratorios: "*Atide*," 1679; "*Marzio Coriolano*," 1683; "*Flavio*," 1686; "*Rosaura*," 1689; "*L'Incoronazione di Dario*," 1689; "*L'Inganno acorpoto per Vendetta*," 1691; "*Brenno in Efeso*," 1690; "*Furio Camillo*," 1692; "*Nerone fatto Cesare*," 1693; "*Il Re Infante*," 1694; "*Laodicea e Berenice*," 1695; "*Apollo Geloso*," 1698; "*Le premier Acte d'Ariovisto*," 1699; "*Il Venceslao*," 1708; "*Lucio Vero*," 1717; "*Giesu al Sepolcro*," oratorio; and "*Morte di Giesu*," oratorio, 1718.

PERVIN, (Jean) author of "*Chansons à quatre, cinq, six, sept, et huit Parties*," Lyons, 1578.

PESCETTI, (Giovanni Battista) a celebrated Venetian composer and pupil of Lotti. Immediately on the completion of his education, he composed a grand mass at Venice, at the beauty of which Hasse, who was present, was much surprised. "Nature," said Hasse, "has shortened for him the road to his art." About the year 1737, he came to London, where he resided two or three years. On his arrival, his opera of "*Demetrio*" was performed at the King's theatre, and had a run against Handel's opera of "*Giustina*," which was brought out at the same time, at Covent-garden. He also produced in England a serenata called "*Diana ed Endimione*," which was sung at the King's theatre in 1739. He

in the same year published "9 *Sonate per il Cembalo.*" Among his other operas we can name, "*Il Prototipo,*" 1726; "*La Cantatrice,*" 1727; "*Dorinda,*" 1729; "*Itre Difensori della Patria;*" "*Alessandro nell' Indie,*" 1739; "*Tullo Ostilio,*" 1740; and "*Ezio,*" 1747.

PESCH, (C. A.) concert-master to the duke of Brunswick in 1760, gave his prince instructions on the violin. In 1767, he followed the duke to London, where he published "*Six Trios for the Violin,*" Op. 1; "*Six Trios for the Violin,*" Op. 2; and "*Six Trios for the Violin,*" Op. 3. He also published, at Offenbach and Leipsic, some music for his instrument. He died at Brunswick in 1793.

PESENTI (Benedetto) is named by Cerreto, in 1600, as one of the best contrapuntists of that period.

PESENTI, (Martino) an instrumental composer, was born at Venice in 1640. He was blind from birth. Many of his works were published, amongst which we can name "*Capricci Stravaganti,*" Venice, 1647; "*Misse à 3 voci,*" Venice, 1647; "*Motetti à 3 voci,*" Venice, 1647; and "*Correnti alla Francese, Balletti, Gagliarde, Passemezzi parte Cromatici, e parte Enarmonici, à 1, 2, e 3 Strom. Lib. 1—4,*" Venice, 1647.

PESTEL, (JohannErnest) a celebrated court-organist at Altenburg, was born in 1659. He was a pupil of the great organist Johann Ernest Witte, and afterwards of the younger Weckmann. On the completion of his studies he was appointed organist at Weida, in Voigtland, from whence he passed to the same situation at Altenburg; finally, in the year 1687, being appointed court-organist. He was still living in 1740. He composed much music for the organ and many sacred pieces, none of which, however, were printed.

PETERSEN, (P.) a flutist at Hamburgh, was considered, towards the close of the last century, second only to Dulon on his instrument. He composed much music for the flute, some of which may be found in Plant's *Erato and Euterpe,* Hamburgh, 1790. Petersen has also, after much patient investigation and a variety of trials, been so successful as to invent a piece of mechanism for the improvement of the flute, which, from its effect and simplicity, is equally valuable and praiseworthy. It is a small lever, one inch in length, which can easily be moved by the thumb of the left hand. By means of this, the pitch of the flute is in an instant raised or depressed the eighth of a tone, and, while playing, the *crescendo* and *decrescendo* are maintained perfectly pure. With the assistance of a small fine-wormed screw, which, from its effect, is called the *pitch-screw,* the flute may be tuned with very little trouble, and without disturbing the effect of the lever. The whole arrangement is in the highest degree simple, and, with respect to its construction and duration, is far preferable to the key.

M. Petersen adds, that the knobs or projections which are necessary to receive the metal and pins of the keys, are injurious to the tone of the flute; that the pins will necessarily give, in course of time and friction; and that the stoppers, being thus disarranged, will yield the tone with less purity. In his flute, the two lower pieces are united into one; the middle piece has but a very trifling projection, and is not to be separated from the mechanism above described, which is affixed to both parts. Next comes the head-piece, which is free from all metal, and only four inches in length, on which is the mouth-hole. This is affixed to it in the same manner as the mouth-piece of a clarionet. By means of these improvements, M. Petersen's flute has attained a degree of perfection unknown in this instrument before.

PETIT, (Adien, called also Coclicus) a musician of the sixteenth century, and pupil of J. Deprez, published in 1552, at Nuremburg, a musical work, in which he treats, first, on the manner of singing with taste; secondly, on the rules of counterpoint; and thirdly, on composition.

PETIT, (N.) a clarionet pupil of Charles Duvernoy, performed with great success on

that instrument, in the concert of the pupils of the conservatory at Paris, in the year 1802.

PETRI, (Georg Gottfried) singer and conductor of the music at Gorlitz, was born in 1715. He published, in 1765, a dissertation in Latin, to prove that the conjunction of musical with other studies, is not only useful but necessary to scholars. He also published the following practical works: "*Cantatas for all the Gospels of Sundays and Holydays,*" 1757; "*Musical Amusements,*" in two volumes, 1761 and 1762; and "*The three Men in the Furnace,*" a musical drama, 1765. He died at Gorlitz in 1795.

PETRI, (Johann Samuel) singer and professor at the gymnasium at Baudissin, was born at Sorau in 1738. He published, in 1767, "*Anleitung zur practischen musik,*" (Introduction to practical music.) In 1772, he was nominated to his place of singer. His work, it is said, might serve as a model of the didactic style. It treats first, of music in general; secondly, of thorough-bass; thirdly, of the organ; fourthly, of the harpsichord and other keyed instruments; fifthly, of the violin and tenor; sixthly, of the violoncello and double bass; and seventhly, of the flute.

PETRIDES, (the two brothers.) Joseph was born in the year 1755, and his brother Peter in 1766, at Prague. Their father was a respectable organist, and the sons very early followed the same profession. Joseph, however, when in college at Klosterbruk, in Moravia, had not an opportunity of practising the organ, but was obliged to learn nearly all other instruments, particularly the French horn. As there was music in the church every day, he of course soon made progress on that instrument, so that he could, in a few years, play tolerably well the concertos of Punto. His brother Peter, at that time in Prague, having taken a fancy to the same instrument, Joseph, when he returned to Prague, studied, with his brother, the double concertos composed for Balzar and Thirsmid by Rosetti, and they soon began to perform in public. After which, being encouraged by success, they travelled, and gave public concerts in most of the principal towns of Germany. In the year 1791, at Vienna, they had a profitable public concert at the national theatre. Soon after, they had the honour to play before the imperial family. After this success, they felt the curiosity, or perhaps vanity, to visit Italy, particularly as they had good recommendations for Venice, Florence, Rome, and to the queen of Naples. In 1793, when at Naples, and the day already fixed to play before the court, the fatal news arrived, that the king of France was guillotined! The queen, on this, sent the Petrides a present of twenty-four ounces, and retreated to Casserta. Soon after this, under the patronage of count Esterhazy, Austrian ambassador, of the chevalier and lady Hamilton, &c. &c. the Petrides had a public and successful concert at the theatre Dei Fiorentini, under the direction of that kind and great composer Cimarosa. In a few weeks they set out for Rome, with many letters of recommendation. There they played before several of the cardinals, receiving many benedictions, but no money, except from cardinal Herzan, Austrian ambassador, duke Ceri, and principi Giustiniany.

At the basilic of St. Peter, they had the honour to kiss publicly the feet of his holiness Pius Sextus, and had the papal benediction for it. But this benediction seems to have availed them little; for within two days after that epoch, Joseph was attacked with a dangerous putrid fever, and his brother with the same, the day after. It was in the month of July, when the heat was excessive, and the danger was consequently imminent; bleeding, plastering, &c. &c. was continued, till poor Joseph was reduced to a skeleton. At length, after seven weeks, they began to be a little better, and as they intended to go from Rome to Florence, they resolved, for the purpose of avoiding the expenses of a land journey, to go from Civitta Vechia by sea, particularly also as the physician recommended it to them for the benefit of the air. They accordingly

embarked at Civitta Vechia for Leghorn, when, in the following night, so violent a storm came on, that the ship and all on board was considered as lost, and before daylight they were wrecked on the coast of Biombino. Men and women were all obliged to throw themselves in the water; when the poor but charitable sailors, swimming to their relief, carried them half dead to the shore. The trunk of the Petrides, with their clothes, music, their boxes with instruments, all their little property, was under water. With great difficulty, however, they recovered the next day some of their things, but all either damaged or completely ruined. The poor Petrides in bad health, and under these sad circumstances, were reduced to the last extremity: they could not understand how it was possible, that after so many benedictions as they had received at Rome, so many disasters should immediately befall them; but so it was! At last they got to Leghorn by land; but Joseph, from so much suffering, was again worse, and obliged to keep his bed during six weeks. At last he recovered so far, that they could attempt a public concert, which succeeded tolerably well: From Leghorn they set out for Geneva, where, after another successful concert, they embarked for Spain, but again, in the bay of Biscay, encountered a terrible hurricane, which drove them to the little Sardinian island of St. Peter, where, after two months' delay, the ship was repaired, and they embarked again, and landed in 1794 in Barcelona. Here they also engaged at the Italian opera, and produced some songs of their own composition with horns obligato, which had a good effect, and procured them two very profitable benefits at the same theatre. In this city they met Mr. Sor, at present in London, who, then only fourteen years old, had composed an Italian opera, called "*Calipso*," which surprised and pleased every body in that place. There being now war nearly throughout all Europe, the brothers resolved to rest for some time in the delightful climate of Spain; but after the peace of Campo Formio between France and Austria, they determined to travel in France. There they gave concerts in nearly all the principal towns. At Paris they played twice at the amateur concerts, and twice at the Théâtre Louvois between the acts. Soon after, war between Austria and France being again declared, they were obliged to return a second time to Spain. In the year 1799 they were at Madrid, and were engaged for eight oratorios, to play every night a concerto or solo at these performances: their echo concertante had great success. They were also invited to different private concerts, and at last were commanded to play before their catholic majesties Carlos IV. and the queen of Spain. As the king was one of the best tempered of men, and a passionate amateur of music, he took himself the part of primo violino, and led with Mr. Vaccary (well known in London) the music of Petrides. At the end of the concert, the chamberlain of the king handed the brothers a present of 9000 reales, or 750 pezos duros, all in gold. A few days after, they were recalled a second time to play before the royal family, and received two gold watches, one set in pearls, another with small diamonds, also gold chains to both. Besides these gifts, the queen was so benevolent as to present them with a letter of recommendation for the princess of Brazil, the present queen of Portugal. Soon after they left Madrid for Lisbon, where they were advantageously engaged at the Italian opera; they also were engaged to play between the acts, sometimes a concerto, at other times a solo or *concertante con ecco*, for which they received at the same theatre two very productive benefits. Fortunately for the Petrides it happened, that, just at that epoch, his royal highness prince Augustus of England, the present duke of Sussex, was at Lisbon, who heard the brothers play obligato at the theatre, and soon after sent for them to his palace, where they had the honour to play frequently before his royal highness. The prince was then so kind as to give them four letters of recommendation

for the royal family of England; and when the Petrides, after some months, came to London in 1802, these letters were of the greatest advantage to them, and directly procured them many engagements. Their first *début* at London, was for the benefit of Salomon, at Willis's rooms, where they played, in the first act, a double concerto, and in the second an echo concertante, which was universally applauded and encored. Three days after, they were offered the engagement of the Italian opera, which they accepted for the subsequent season. They had soon many private concerts, and shortly after the principal engagements, as hornists, at London and in the country. Thus, after a wandering and eventful life of fifteeen years over the greatest part of Germany, all Italy, Sicily, Malta, France, Spain, and Portugal, the Petrides have, for the last twenty-two years, been settled in London; and we have heard them declare that they soon, very soon, found England to be the best, the most generous, and most hospitable country under heaven.

PETRINI, chamber-musician and harpist of the chapel royal at Berlin, died in that city in 1750.

PETRINI, (FRANZ) son of the preceding, and born at Berlin about the year 1744, was considered a more able performer on the harp than his father. In 1765, he was at the court of Mecklenburg-Schwerin, and from thence went to Paris, where he was still living in the year 1801, up to which year he had published forty works for his instrument, as also "*Système de l'Harmonie,*" Paris, 1795.

PETRINO, (JAC.) an Italian contrapuntist of the sixteenth century. Among his works is one entitled "*Jac. Petrino Jubilo di S. Bernardo, con alcune Canzonette Spirituali à 3 et 4 voci,*" Parma, 1589. This work is still in the royal library at Munich.

PETROBELLI, (FRANCESCO) chapel-master of the cathedral church at Padua, published "*Motetti,*" Venice, 1657; "*Salmi Dominicali à 8 voci,*" Op. 19, Venice, 1686; and "*Psalmi breves, 8 vocibus,*" Op. 17, Venice, 1686.

PETRUCCI, (ANGELO) an Italian composer, brought out at Mantua, in 1766, the opera of "*La Nitteti.*"

PETSCHKE (ADOLPH FRIEDRICH) was, in the year 1795, a theological candidate and director of the royal Saxon institution for the deaf and dumb, in which city he was born in 1759, and where he has published the two following musical works: "*Anhang zu Meerbachs Clavierschule,*" 1784, and "*Versuch eines unterrichts zum Clavierspielen,*" 1785.

PETTOLETTI (C. G.) has published the following works at Leipsic: "*Divertimenti Musicali agiustati per il Cembalo da G. F. Körner,*" 1802, and "12 *Duos pour 2 V., Op. 3, Liv. 1 et 2,*" 1803.

PEVERNAGE, (ANDREAS) chapel-master of St. Mary's church at Antwerp, was considered one of the best composers of his time. He died in that city in 1589. Amongst his numerous works we can name "*Chansons à 5 part.,*" Antwerp, 1547; "*Cantiones Sacr. 6, 7, et 8 voc.,*" Antwerp, 1578; "*Chansons Spirituelles à 5 part., Liv. 1 et 2,*" Antwerp, 1589 and 1590; "*Chansons Spirit. à 5 part., Liv. 3 et 4,*" Antwerp, 1590 and 1591; "*Missæ 5, 6, et 7 voc;*" *Missæ*, under the title "*Laudes Vespertinæ Mariæ, Hymni venerabilis Sacrament, Hymni sive Cantiones natalitiæ, 4, 5, et 6 voc.,*" Antwerp, 1604; "*Harmonia Celestis,*" Antwerp, 1583. This work contains compositions for four, five, six, and eight voices, collected by Pevernage, and "*Harmonia Celestis,*" Part II., Antwerp, 1606. It will be seen that several of the foregoing works were published after the death of Pevernage.

PEZ, (JOHANN CHRISTOPH) born at Munich, was court and chamber musician there, and afterwards chapel-master at Cologne and Stuttgard, in which latter town he died in 1716. He published much sacred and instrumental music.

PEZELIUS or BEZEL, (JOANNES) a celebrated German musician towards the close of the seventeenth century. He published many musical works in the Latin language, between the years 1674 and 1686.

PEZOLD, (Christian) professor of the harpsichord at the chapel royal, and organist of the Lutheran church at Dresden, was, in the opinion of Mattheson, a skilful performer, and one of the most agreeable composers of his time. Graun, who was his pupil, fully confirms this testimony. Some persons affirm that he was still living in 1739, whilst by others it is said, that his death took place in 1733.

PEZZANA, an Italian musician, was considered eminent in his own country, about the year 1800.

PFAFF, (Martin) master of the band of a German infantry regiment, in garrison at Freyburg in 1795. He composed the music of the following operettas: "*Die Lyranten,*" and "*Die Kemödianten von Quirlewitsch.*"

PFAFFENZELLER, (F. B.) a composer at Munich, published "*Deutsche lieder,*" Ingolstadt, 1797, and "*Neue lieder, zweyter theil,*" Augsburg and Munich, 1799.

PFEFFINGER, (Ph. J.) This musician was born at Strasburg. Having, from his infancy, evinced a strong disposition for music, his first steps in that art were directed by Ph. J. Schmidt, under whom he made rapid progress on the piano and in counterpoint. In the year 1790, he was nominated by the senate of Strasburg chapel-master of their city, and director of the music at the *Temple-Neuf.* At this period, he formed an acquaintance with Pleyel, who was then chapel-master of the cathedral, and in the following year he accompanied Pleyel to London, where he remained six months. It is in this metropolis that he had the opportunity of becoming known to the immortal Haydn: it is here, also, that he acquired a taste for the study of Handel, being charmed with the oratorios of that great master, as performed in this country. Pfeffinger published about eighteen works, some for the piano-forte, and others vocal. He also composed for the royal academy of music in Paris, the opera of "*Zaire,*" words by Voltaire.

PFEIFFER, (Franz Anton) a celebrated performer on the bassoon, was born in Germany in 1754. He was chamber-musician to the duke of Mecklenburg. He composed much music for his instrument, none of which, however, was published. He died in 1792.

PFEIFFER, (Johann) chapel-master to the margrave Frederick, of Brandenburg-Culmbach, was born at Nuremburg in 1697. He was a violin pupil of Fischer, and composed much music for the violin and harpsichord. He died in 1761.

PFEIFFER, (J. M.) a composer of some vocal and instrumental music, published in this country and at Manheim in the latter part of the last century. Among his works are, "*Six English and Six Italian Ariettes,*" first book, London, 1789; "*Six English and Six Italian Ariettes,*" second book, London, 1789; "*Sonate à 4 mains, Il y a de la malice dedans,*" Manheim; "*Il Maestro et Scolare à 4 m.*" Manheim; "*Three Pieces and One Concerto for the Harpsichord, with Fl. and Vc.*" London, 1789; and "*Douze petits Pièces caractér. pour le Clav.*"

PFEIFFER, (Tobias Friedrich) professor of music at Dusseldorf, was born near Weimar, and was for many years an actor in that town. In 1789, he brought out of his own composition, at a private theatre in Leipsic, a musical interlude, entitled "*Die freuden der redlichen.*" Previously to the year 1801, several of his works for the piano-forte and a cantata had been published.

PFEILSTUKER, (F.) Under this name were published, at Augsburg, in 1800, "12 *Lieder mit begleit. des Klav.*"

PFEILSTÜKER, (N.) a professor of the clarionet, probably resident at Paris, published there, in 1802, "*Concert. pour Clarinette princip.*"

PHILIDOR, (Michel Danican, called) born in Dauphiny, was musician to Louis XIII. His real name was Danican, and it is said that the king first occasioned his being called Philidor because he had heard a celebrated player on the hautboy of that name, and on hearing Danican perform on the same instrument, exclaimed, "*J'ai trouvé un second Philidor.*"

PHILIDOR, (ANDRE) son of the preceding, was born at Dreux in 1726, and entered as page in the band of the king of France, then under the direction of the chapel-master Campra. He devoted himself from very early life to the study of composition, in which he made a rapid progress. In 1737, being then only eleven years of age, he composed his first motet, with full choruses, which had such success that the king complimented him after its performance. Having at the usual age quitted the situation of page, he settled at Paris, where he supported himself by teaching and copying music, and every year went to Versailles to have a new motet of his composition performed there. The extreme partiality of Philidor for the game of chess, and the reputation which he had acquired in playing it, at length induced him to travel, and in 1745 he left Paris for Holland, England, Germany, &c. His musical taste was much improved by his travels; in the course of which he had often the opportunity of hearing the works of the first masters both of Italy and Germany. In 1753, he was in this country, and put his knowledge of our language and musical taste to the proof, by setting to music Dryden's ode to St. Cecilia. We believe this was never either printed or publicly performed, though it is said to have been submitted to Handel, who found the choruses well worked up, though the work was in other respects not without faults. Philidor had, however, turned his mind, whilst in England, more to chess than music, and in 1749 published here his analysis of that game. On his return to France in 1754, he again betook himself to musical studies, and a motet by him, entitled "*Lauda Jerusalem*," was sung at Versailles before the queen of Louis XV., who considered it to be much in the Italian style, which she did not like, and therefore refused Philidor the appointment of chapel-master, which he had hoped to obtain. He next turned his mind to dramatic composition, and the first entire piece that he produced was entitled "*Blaise le Savetier*." It was performed with the greatest success at the fair of St. Laurant in 1759; and it is from this epoch that his musical reputation commenced. He may be regarded as one of the founders, with Duni and Monsigny, of the modern French comic opera. The most successful of his dramatic works for the Opéra Comique are, "*Le Soldat Magicien*," 1706; "*Le Maréchal*," 1761; this had more than one hundred representations. "*Sancho Panca*," 1762; "*Le Bucheron*," 1763; "*Le Sorcier*," 1764; "*Tom Jones*," 1765; and "*Les Femmes vengées*," 1775. His other productions for the same theatre are, "*Zélime et Mélide;*" "*Le Quiproquo*;" "*La Nouvelle Ecole des Femmes;*" "*L'Amitié au Village;*" "*Le Bon Fils;*" "*L'Huître et les Plaideurs;*" "*Le Jardinier de Sidon;*" "*Le Jardinier supposé;*" and "*Le Jardinier et son Seigneur*." He also composed for the royal academy of music "*Bélisaire*," opera, in three acts; "*Thémistocle;*" "*Persée;*" in this opera a song by Medusa, "*J'ai perdu la beauté qui me rendait si vaine*," is considered as a *chef-d'œuvre* of harmony; lastly, "*Ernelinde*." We should add, that Philidor likewise set to music the "*Carmen seculare;*" he finished this composition in London in 1779, and it is considered his best work. He died in London in 1795, generally beloved for his evenness of temper, his probity, and his extreme disinterestedness.

PHILIPPI, (GASPARO) a celebrated church composer about the year 1600.

PHILIS, (M.) a professor of the guitar at Paris, published "*Etude nouvelle pour la Guitare ou Lyre, dans les tons les plus usités majeurs et mineurs, où l'on démontre les difficultés, les agrémens, et les positions du demanchement, composé par Philis*," Paris, 1799, and "*Six Romances nouv. avec Acc. de Guitare*," Paris, 1801.

PHILLIPS, (PETER) an English composer, who resided chiefly abroad, being for some time organist of the collegiate church of St. Vincent, at Soignies, in Germany, and afterwards engaged in the service of Albert, archduke of Austria. Dr. Burney says, "That the first regular fugue for the organ,

upon *one* subject, which he had ever met with, was composed by Peter Phillips, about the end of the sixteenth century." It is inserted in the virginal book of queen Elizabeth, which contains eighteen or twenty of his compositions.

PHILOMATHES, (Wenceslaus) born in Bohemia, flourished at the beginning of the sixteenth century. His principal works are "*Musica plana*," Vienna, 1512, and Strasburg, 1543; "*Liber Musicorum quartus de regimine utriusque cantus, et modo cantandi*," Leipsic, 1518; "*Compendium Musices*," Wittenberg, 1534; and "*Wencesl. Philomathis, de nova Domo, Musicorum Libri 4, compendioso carmine lucubrati*," Strasburg, 1543.

PHILOXENUS. This celebrated poet and musician was a native of Cythera, and author of a great number of lyric poems, which are entirely lost. His innovations in music are stigmatized by Plutarch and the comic poets of his own time. He was so great an epicure, that he is said to have wished for a throat as long as that of a crane, and *all palate*, in order to prolong the relish of the delicious morsels he swallowed. He was, however, as much celebrated for his jests as his gluttony. Being served with a small fish, at the table of Dionysius of Syracuse, and seeing an enormous turbot placed before the tyrant, he put the head of the little fish close to his mouth, and pretended to whisper to it; then placed it close to his ear, as if to receive the answer more distinctly. Upon being asked by Dionysius for an explanation of this mummery, he said, "I am writing a poem, sir, upon Galatæa, one of the Nereids, and as I want information concerning several particulars relative to her father Nereus and the watery element, which are quite out of my ken, I was in hopes of obtaining some satisfaction from this fish; but he tells me that he is too young and ignorant to be able to satisfy my curiosity, and refers me to that grown gentleman before your majesty, who is much better acquainted with aquatic affairs." The tyrant understood him, and had the complaisance to send the turbot. But though, from this instance, he appears to have been high in favour with Dionysius, he afterwards proved so awkward a courtier, that he preferred the labour of carrying stones from a quarry, to the disgust of praising the bad verses of his patron.

PHINOT, or FINOT, (Dominique) a composer of sacred and profane vocal music, chiefly published at Venice and Lyons, between the years 1547 and 1564.

PHRYNIS, of Mitylene, was the first who, at the Panathenæan games, obtained the prize on the cithara, about four hundred and fifty-seven years before Christ. According to Suidas, he was originally king Hiero's cook; but this prince, chancing to hear him play on the flute, placed him under the instructions of Aristoclides, a descendant of Terpander. Phrynis may be regarded as one of the first innovators upon the cithara, in antiquity. He is said to have played in a delicate and effeminate style, which the comic poets, Aristophanes and Pherecrates, ridiculed upon the stage.

PIALTI (Ermenegildo) published at Paris, about the year 1775, six duos of his composition for two violins or two violoncellos.

PIANI or DESPLANES, (Giov. Antonio) a violinist, and composer for his instrument, born at Naples, flourished about the year 1710. He was in the service of Louis Alexandre de Bourbon, count of Thoulouse, and high admiral of France.

PIANTANIDA, (Giovanni) a celebrated violinist at Bologna, was born at Florence in 1705. In 1734, he went to Petersburg with a company of Italian performers, and met with the greatest success in that city. He returned to Italy about four years afterwards. Dr. Burney, who heard him when at the advanced age of sixty, still considered him the best violinist in Italy, notwithstanding an awkward and embarrassed air which he had in playing. His wife was an excellent singer, who accompanied him to Petersburg. Six of his trios for the violin, and six concertos, were published at Amsterdam.

PIANTANIDA, (Abbe) a pupil of

Fiorini, has composed much church music. He resided in Milan at the commencement of the present century.

PIARELLI, a violoncellist, published, at Paris, six solos for his instrument, about the year 1784.

PIAZZA, (Giovanna Battista) an instrumental composer, who flourished in Italy about the year 1650.

PIAZZA, (Cagetano) an Italian dramatic composer in the latter half of the last century.

PIC, (Giovanni) the celebrated prince of Mirandola and of Concordia, was born in 1463. To extensive information in the sciences, he joined a profound knowledge of the art of composition, and of music in general. His compositions were much sought after in the age in which he lived. He died at Florence, in 1494, aged thirty-one.

PICCHI, (Giovanni Maria) organist of the Casa Grande at Venice, published there, in 1625, *"Canzoni da Sonar."*

PICCINELLI (called also La Francesina) was first female singer at the Milan opera, in 1770.

PICCINI (Nicola) was born in 1728, at Bari, in the kingdom of Naples, and may be ranked amongst the most fertile and original composers that the Neapolitan school has ever produced. His father designed him for the church, but an invincible passion for music frustrated this intention. He practised for some time in secret, and was, by accident, discovered to have made considerable progress in the art, before his father could be prevailed with to let him have a master.

In 1742, he was placed in the conservatory of San Onofrio, under the direction of Leo, and, after his death, under Durante. Piccini spent twelve years in study before he left the conservatory; he then began his professional career at the Florentine theatre in Naples, with a comic opera, entitled *"Le Donne Dispettose."* In 1758, he was invited to Rome, where he composed *"Alessandro nell' Indie."* This opera, besides several airs which are truly excellent, contains one of the finest overtures that ever was composed. Two years afterwards, his comic opera of *"La Buona Figliuola"* had a success that no previous drama could boast of. It was no sooner heard at Rome, than copies were multiplied, and there was no musical theatre in Europe where this burletta was not frequently performed, in some language or other, during many years. His serious opera, the *"Olympiade,"* performed in the following winter, was equally successful; and, for fifteen years, Piccini was considered the first musical composer in Rome. Anfossi was at last unfairly preferred to him; and, in consequence, he left Rome in disgust, and returned to Naples.

From the latter city he was invited to France, and, in December, 1776, arrived at Paris. Previously to this time, as Sacchini had informed Dr. Burney, he had composed at least three hundred operas; of which, in one instance, thirteen had been produced in the short space of seven months. When Piccini arrived in France, he knew not a word of the French language; but Marmontel undertook to be his instructor. The latter engaged to make, in six operas of Quinault, the changes which were requisite, in order that they might be set to modern music. For some time, he passed every morning with Piccini, explained a scene to him, taught him to repeat it, marked, by convenient signs, the quantity of each word and syllable, and then left Piccini to work by himself. His task was, to set to music what he had learned, and on the following morning he sang it to Marmontel. If, which seldom happened, there was any incorrectness in regard to the expression or quantity of the language, on that they immediately went to work together, in order to perfect it. This kind of labour they continued steadily to pursue for almost twelve months.

Before Piccini had completed his first work in France, he found himself opposed by a most formidable rival in Gluck; who, about this time, effected a great revolution in French music. He had introduced into it the forms of recitative and song from the

Italian school, whilst, from the German school, he had brought grandeur and strength of harmony. A musical war was excited, which, for a while, divided and exasperated all Paris. Whilst this war was at its height, Berton, the director of the opera, made an attempt to put an end to it by reconciling the two chiefs. He gave a splendid supper, at which Piccini and Gluck, after embracing each other, sat down together, and conversed with the greatest cordiality during the whole evening. They parted good friends; but the war went on with as much fury between their respective partisans as before.

The opera of "*Roland*" was the first which was produced by Piccini at Paris; it was followed by "*Atys*" and by "*Iphigenia in Tauris*;" the whole of which were received with general admiration by all, except those who were devoted to the cause of his opponent.

When, in the year 1781, Sacchini went to Paris, an opera was required from each of these masters, for the entertainment of that year at Fontainbleau. Piccini chose the story of "*Dido*," and Sacchini that of "*Chimena*." Sacchini was first ready, and his piece was put in rehearsal without delay. Every prejudice was in its favour: the orchestra, the actors, and the managers of the opera, with one accord, extolled him to the skies. When the poetry of "*Dido*" was finished, Piccini went to the country residence of Marmontel, who wrote it, and continued there for seventeen days, till he had invented the whole of the music. In six weeks it was completely ready for performance; and such was the success of this charming piece as to eclipse all rivalry.

Piccini possessed an astonishing versatility of genius. Whilst "*Dido*," at the Opera-house, excited the most powerful emotions of sympathy and grief, his other operas of "*The pretended Lord*," and "*Sleeper awakened*," gave birth to emotions that were perfectly opposite.

A singing-school was, about this time, established at Paris, of which Piccini was appointed the principal master. He also proposed to establish an annual concert; but in this he was unsuccessful.

At the breaking out of the French revolution, Piccini, having lost his pensions, returned to Naples. The Neapolitan minister had the cruelty, however, to forbid him from appearing in public; in consequence of which, he remained almost constantly shut up in his chamber, in solitude and indigence. During this time, he amused himself by setting to music several of the Italian psalms of Saverio Mattei.

In the year 1799, he returned to Paris, where he solicited from Buonaparte the renewal of his pensions. He was graciously received, and munificently recompensed, by composing a march for the consular guard, at the express command of the first consul. Not long afterwards, he was appointed to an inspector's place in the national conservatory of music. This situation he continued to hold till the time of his death, which took place in 1801, at the age of seventy-two years.

PICCINI, (Ludovico) son of the preceding, was born at Naples about the year 1765, and received his musical education from his father. In 1786, he brought out, at the Opéra Comique at Paris, "*Les Amours de Cherubin*;" and in 1788, at the Théâtre de Beaujolais, "*La Suite des Chasseurs et la Laitière*." In 1791, he returned with his father to Naples, and composed in that city two comic operas, "*Gli Accidenti Inaspettati*," and "*La Serva Onorata*." At Venice, he produced, in 1793, "*L'Amante Statua*." At Genoa, "*Il Matrimonio per Raggiro*." At Florence, "*La Notte Imbrogliata*;" and again at Naples, a cantata entitled "*Ero e Leandro*," which he composed for Mrs. Billington. In 1796, he was engaged as chapel-master by the court of Sweden, and passed six years at Stockholm; where, among other music, he wrote a comic opera called "*The Sleep Walker*." He returned to Paris in 1801, a year after the lamented death of his father. He then produced at the Opéra Comique "*Le Cigisbé*" of Marmontel, in three acts; "*L'Aînée et la Cadette*," and "*L'Avis aux Jaloux*." He also composed,

for the royal academy of music, "*Hyppomène et Atalante,*" a piece in one act.

PICCINI, (ALEXANDRE) grandson of Nicola Piccini, was born at Paris about the year 1780. He was a member of the choir of Napoleon's chapel royal, and is a professor of the piano-forte. He studied composition under Leseur. The following is a list of his principal dramatic works. At the Théâtre de la Montansier, "*Le Terme du Voyage,*" "*La Forteresse,*" "*L'Entre-sol,*" "*Gilles en Deuil,*" "*Les Deux Voisins,*" "*Lui-même.*" At the Théâtre des Jeunes Artistes, "*Arlequin au Village,*" "*La Pension des Jeunes Demoiselles,*" "*Arlequin bon Ami,*" "*Le Pavillon.*" At the Théâtre Saint Martin, "*Romulus,*" "*Robinson Crusoe,*" and other melodrames. At the Théâtre Feydeau, "*Avis au Public,*" and "*Ils sont chez eux,*" operas of M. Desangiers.

PICCIOLI, (GIACOMO ANTONIO) an ecclesiastic and learned contrapuntist, towards the end of the sixteenth century, was a pupil of the renowned Constantio Porta, and published many works, chiefly at Venice and Milan, between the years 1580 and 1600.

PICCITONO, (PADRE ANGELO DA) an ecclesiastic, published at Venice, in 1547, a musical work called "*Fior Angelico di Musica.*" It is a book which, however difficult to find at present, is, from its dulness and pedantry, still more difficult to read.

PICERLI, (SILVERIO) an ecclesiastic, published at Naples, in 1631, "*Specchio Primo et Secondo di Musica.*"

PICHL, (WENZEL) a celebrated violinist and composer, born in Bohemia in 1743. He studied the violin, first under Von Dittittersdorf, and afterwards under Nardini. In 1791, he was at Milan, in the service of the archduke Ferdinand, as composer of music. In 1797, on the French taking possession of Milan, he followed his noble master to Vienna, where he died in 1805. Among his numerous works, we can name the following: "100 *Variazioni per il V. sulla scala del B. fermo,*" Naples, 1787; "*Exercice de Violon ou* 100 *Variaz. p. le Violon seul;*" "6 *Duos p. Violon et A.*" Op. 18, Offenbach, 1794; "3 *Duos p.* 2 *Vc.*" Op. 16, Paris, 1793; "3 *Quat. à Clav., V., A., et B.*" Paris, 1793; "1 *Sinfonie,*" Op. 17, Berlin; "*Six Sonat. p. V. et B.*" Op. 20, Parts I. and II., Brunswick, 1796; "12 *Caprices p. Violon seul,*" Op. 21, Brunswick, 1796; "3 *Sonat. p. le Clav., Fl., et B.*" Op. 26, Vienna, 1796; "3 *Quint. à* 2 *V.*, 2 *A., et B.*" Op. 30, Offenbach, 1797; "3 *Duos p.* 2 *V.*" Op. 34, Offenbach, 1798; "3 *Duos conc. p.* 2 *V.*" Op. 48, Vienna, 1800; "6 *Fugues, avec un Prelude fugué p. un Violon,*" Op. 35, Leipsic; "6 *Ariette à Voce sola con Cemb.*" Op. 42, Vienna; "12 *Variaz di V. c. altro V.*" Op. 44, 1801.

PIELTAIN, (DIEUDONNE PASCAL) born at Liege in 1754, was one of the best violin pupils of Jarnowick. After having performed for six seasons at the *concert spirituel* he came to London, and remained here above nine years. He ultimately settled in his native town. He published many concertos for his instrument.

PIELTAIN (the younger) was a celebrated performer on the horn, and a pupil of Punto. He accompanied his elder brother to England.

PIERSON, (MARTIN.) See PEARSON.

PIETAGRUA, (CARLO LUIGI) an esteemed Florentine composer, brought out at Venice the operas "*Il Pastor Fido,*" 1721, and "*Romolo e Tazio,*" 1722.

PIETRAGRUA, (GASPARO) an ecclesiastic at Milan, flourished as a composer about the year 1620. Of his compositions, there were printed "*Concerti e Canzoni Francesi ad* 1, 2, 3, e 4, *con Messe da Viro e da Morti, Magnificat, Falsi Bordoni, Litanie della Madonna e dei Santi,*" Milan, 1629; "*Canzonette a tre,*" Milan, 1629; "*Motetti à voce sola,*" Milan, 1629; and "*Messa e Salmi alla Romana per cantarsi alli Vesperi di tutto l'anno con duoi Magnificat, le quattro Antifone, et otto Falsi Bordoni à* 4 *voci, Lib.* 5."

PIFFET, (called LE GRAND NEZ) a violinist in the opera orchestra at Paris, about the year 1750. He composed some

cantatas, and was considered one of the best solo players of his time.

PIGGOT, (Francis) bachelor in music of the university of Cambridge in 1698, and first organist of the Temple church. He succeeded Purcell as one of the organists of the chapel royal. An anthem of his, "*I was glad,*" is extant in many cathedrals.

PIGNATTA, (Pietro Romolo) of Rome, was an eminent dramatic composer. Amongst his works are the following operas: "*Constanza vince il Destino,*" 1695; "*Almiro Re di Corinto;*" "*Sigismondo il diadenna,*" 1695; "*L'Inganno senza Danno,*" 1697; "*Paolo Emilio,*" 1699; "*Il Vanto d'Amore,*" 1700; and "*Oronte in Egitto,*" 1705.

PILAGO, (Carlo) of Rovigo, was organist to the church of St. Mark, at Venice, and a very eminent performer on his instrument. He published "*Sacri Concerti à voce sola,*" Venice, 1642.

PILKINGTON, (Francis) an English musician of the sixteenth century, and lutist to the cathedral at Chester. He took his degree of bachelor of music at Oxford, in 1595. Pilkington was one of the authors of a collection of airs and songs for the lute and viol da gamba, published in London, in a folio volume, in 1605.

PILZ, (R. P. E.) organist at Guben, in Lusatia, published at Leipsic, between the years 1796 and 1800, some light pieces of music for the piano-forte.

PIMENTEL, (Pedro) a celebrated performer on the organ at Lisbon, died in 1599, and left the following published work, "*Livro de Cifra de varias obras parase tangerem no Orgaõ.*"

PINA E MENDOCA, (Leoniz de) a Portuguese nobleman, wrote, in 1650, a book entitled "*Varios Opusculos pertencentes à Theorica da Musica.*"

PINDAR, born at Thebes, in Bœotia, about five hundred and twenty years before Christ. He received his first musical instructions from his father, who was a flute-player by profession; after which, according to Suidas, he was placed under Myrtis, a lady of distinguished abilities in lyric poetry. It was during this period that he became acquainted with the poetess Corinna, who was likewise a student under Myrtis. Plutarch tells us, that Pindar profited from the lessons which Corinna, more advanced in her studies, gave him at this school. It is very natural to suppose, that the first poetical effusions of a genius, so full of fire and imagination as that of Pindar, would be wild and luxuriant; and Lucian has preserved six verses, said to have been the exordium of his first essay, in which he crowded almost all the subjects for song, which ancient history and mythology then furnished. Upon communicating this attempt to Corinna, she told him, smiling, that he should sow with the hand, and not empty his whole sack at once. Pindar, however, soon quitted the leading-strings of these ladies, his poetical nurses, and became the disciple of Simonides, now arrived at extreme old age; after which he soon surpassed all his masters, and acquired great reputation over all Greece; but, like a true prophet, was less honoured in his own country than elsewhere; for at Thebes he was frequently pronounced to be vanquished, in the musical and poetical contests, by candidates of inferior merit.

There is no great poet or musician in antiquity, whose moral character has been less censured than that of Pindar. Plutarch has preserved a single verse of his *Epicedium*, or dirge, that was sung at his funeral, which, short and simple as it is, implies great praise: "*This man was pleasing to strangers, and dear to his fellow-citizens.*" His works abound with precepts of the purest morality; and it does not appear that he ever traduced even his enemies; comforting himself for their malignity, by a maxim which he inserted in his first pythic, and which afterwards became proverbial, "*That it is better to be envied than pitied.*"

Pausanias says, that the character of poet was truly consecrated in the person of Pindar, by the god of verse himself, who was pleased, by an express oracle, to order the inhabitants of Delphos to set apart, for

Pindar, one half of the first-fruit offerings brought by the religious to his shrine, and to allow him a conspicuous place in his temple; where, in an iron chair, he used to sit and sing his hymns in honour of that god. This chair was remaining in the time of Pausanias, several centuries after, and shown to him as a relic not unworthy of the sanctity and magnificence of that place.

A bard who sung like Pindar, would be heard with the same rapture in a pagan temple, as a Farinelli in an Italian church; and, as both would draw together crowded congregations, both would be equally caressed and encouraged by the priests.

But though Pindar's muse was pensioned at Delphos, and well paid by princes and potentates elsewhere, she seems, however, sometimes to have sung the spontaneous strains of pure friendship. Of this kind were, probably, the verses bestowed upon the musician Midas, of Agrigentum, in Sicily, who had twice obtained the palm of victory, by his performance on the flute at the Pythic games. It is in his twelfth Pythic ode, that Pindar celebrates the victory of Midas *over all Greece, upon that instrument which Minerva herself had invented.*

Fabricius tells us, that Pindar lived to the age of ninety; and according to the chronology of Dr. Blair, he died four hundred and thirty-five years before Christ, aged eighty-six. His fellow-citizens erected a monument to him, in the hippodrome at Thebes, which was still subsisting in the time of Pausanias; and his renown was so great after his death, that his posterity derived very considerable honours and privileges from it. When Alexander the Great attacked the city of Thebes, he gave express orders for the soldiers to spare the house and family of Pindar. The Lacedæmonians had done the same before this period; for when they ravaged Bœotia, and burned the capital, the following words were written upon the door of the poet; *Forbear to burn this house, it was the dwelling of Pindar.* Respect for the memory of this great poet continued so long, that even in Plutarch's time, the best part of the sacred victim, at the Theoxenian festival, was appropriated to his descendants.

PINELLI DE GERARDIS, (Giovanni Battista) born at Genoa in 1543, of a noble family. In 1581, he succeeded Scandelli as chapel-master to the elector of Saxony, at Dresden, but was soon obliged, from misconduct, to vacate his place, when he quitted Dresden for Prague, in which city he died. His published works are, "*6 Misse à 4 Voci,*" Dresden, 1582; "*Deutsche Magnificat über die 8 Kirchentöne,*" Dresden, 1583; "*Madrigali,*" Dresden, 1584; "*Cantiones, 8, 10, et 15 Voc.,*" Dresden, 1584; "*Newe Kurzweilige teutsche Lieder mit 5 Stimmen, &c.*" Dresden, 1584; "*Lib. 1 de Neapolitane à 5 Voci,*" Dresden, 1585; and "*18 Musetten für 5 Stimmen,*" Prague, 1588.

PINELLI, (Giovanni Vincenzo) a learned Italian, who resided at Padua, was born at Naples in 1535. He was an excellent musician, and a pupil of Philippus de Monte. He died in 1601 or 1602.

PINHEIRO, (Antonio) chapel-master of the cathedral at Evora, in Portugal, was born in the province of Alentejo, and studied music under his eminent countryman, Francesco Guerreiro. He died in 1617. A very clever "*Magnificat,*" of his composition, is in the royal library at Lisbon.

PINNA, (Joseph de) a professor of the piano-forte, and vocal and instrumental composer, resident in this country. His music is generally of a familiar and pleasing description. Amongst his works we can mention, for the piano-forte: "*Rule Britannia, arranged as a Rondo, in a familiar Style, No. 1;*" "*When the hollow drum, arranged as ditto, No. 2;*" "*A rose-tree in full bearing, with familiar Variations, No. 3;*" "*Auld lang syne, ditto, No. 4;*" "*A Highland Lad, arranged as a Rondo, in a familiar Style;*" "*The yellow-hair'd Laddie, ditto, No. 6;*" "*Duet for two Piano-fortes,*" Op. 43; "*Three Airs from Haydn's 'Creation,' with Fl. Acc.;*" and "*Three Sonatinas.*" Vocal: "*'Tis vain to deck thy brow with pearls,*" song; "*O*

turn those dear, dear eyes away," ditto; and "*Hail, beautcous stranger.*"

PINTO, (THOMAS.) This excellent performer on the violin was born in England, of Italian parents. When a boy, he was a miraculous player on his instrument, and, long before he was of age, was employed as the leader of large bands in concerts. At this time, however, he was very idle, inclining more to the fine gentleman than the musical student, kept a horse, was always in boots in a morning, with a switch in his hand instead of a fiddle-stick; till the arrival of Giardini, whose superiority to all the performers he had ever heard, inclined him to think it necessary to practise, which he did, for some time, with great diligence. With a very powerful hand, and an astonishingly quick eye, he was, in general, so careless a player, that he performed the most difficult music, *at sight*, better than ever after, for he was then obliged to look at the notes with some care and attention; but afterwards, trusting to his memory, he frequently committed mistakes, and missed the expression of passages, which, if he had thought worth looking at, he would have executed with certainty.

After leading at the opera, whenever Giardini laid down the truncheon, he was engaged as first violin at Drury-lane theatre, where he led for many years. After the death of his first wife, Sybilla, a German singer, he married the celebrated Miss Brent, and settled in Ireland, where he died in the year 1773.

PINTO, (G. F.) grandson of the preceding, was a remarkable instance of premature musical genius. He studied the violin under Salomon, and, at fifteen years of age, had arrived at such perfection on that instrument, that he could lead an orchestra, in the performance of the symphonies of Haydn, nearly as well as his master. Neither had he confined his studies to the above instrument, as he was almost equally great on the piano-forte as on the violin, and was well versed in counterpoint, which he evinced, at about the age of seventeen, by several vocal publications, of great merit and originality. This extraordinary genius became a martyr to dissipation about the year 1808, and before he had completed his twenty-first year. Amongst his published works we can mention the following songs: "*A shepherd lov'd a nymph so fair,*" "*From thee, Eliza, I must go,*" "*It was a winter's evening,*" "*Little warbler,*" "*Nature, sweet mistress,*" and "*The smiling plains.*" (Harm. Inst. Cat.) There is also a minuetto by Pinto, in a forcible and pleasing style of composition, in No. 14 of the *Harmonicon*.

PINTO, (MRS.) better known as Miss Brent, was the wife of Thomas Pinto. She was a celebrated singer, and a pupil of Dr. Arne, who wrote expressly for her, the part of *Mandane*, in *Artaxerxes*.

PIO, (ANTONIO) chapel-master at Ravenna, was a native of that city. He is numbered amongst the dramatic composers of Italy, between the years 1783 and 1791. One of his operas was entitled "*Nettuno ed Egle,*" op. ser. Venice, 1783.

PIONNIER, (JOHANN) chapel-master at Loretto, in the middle of the sixteenth century. Amongst his printed works we can name "*Motetti à 5 Voc., Lib. 2,*" Venice, 1564.

PIOZZI. A composer of this name published at Manheim, about the year 1780, two operas of quatuors, for the harpsichord, two violins, and bass.

PIRLINGER, (JOSEPH) chamber-musician to the court, and violinist at Vienna, published at Paris, in 1786, "*Six Quatuors pour Violons, Viole, et Basse,*" and "*Six Symphonies à huit.*" He has since brought before the public, at Vienna; "*Divertissement pour deux Violons,*" "*12 leichte Duos für Anfänger auf 2 Violinen,*" Vienna, and "*Neue Violinschule,*" Vienna, 1800. This is a modernized edition of the *Violinschule* of Leopold Mozart.

PISARI, (PASCALO) singer in the pontifical chapel at Rome, and a celebrated contrapuntist, resided in that city in the year 1770. Dr. Burney heard, at Rome, a very learned mass by this master, for sixteen voices.

PISENDEL, (J. Georg) born at Carlsburg, in Franconia, in 1687, was entered, at nine years of age, as a chorister in the chapel of the margrave of Anspach, under Pistocchi and Torelli; from the latter of whom he learnt the violin, and made such progress, that, at fifteen years of age, he was nominated violinist of the chapel. In 1709, he went to Leipsic, to attend some of the lectures in that university. In 1712, he was engaged for the chapel of the king of Poland, and was subsequently attached to the suite of the hereditary prince of Saxony, whom he accompanied into France and Italy. Finally, after the death of Volumier in 1730, Pisendel was made concert-master at Dresden, and, in 1731, was nominated *chef-d'orchestre* of the theatre there, to which the celebrated Hasse was composer. These situations he held, with the greatest credit, till his death, which took place in 1755.

PISTICCI, (Atanasio) a monk and church composer, flourished in the early part of the seventeenth century. Amongst other works he published "*Motetti,*" Venice, 1633; "*Motetti à 2 e 3 Voci,*" Book 3; and "*Salmi à 4 Voci.*"

PISTOCCHI, (Fr. Ant.) This musician, considered by the Italians to be the father of the modern school of singing, was born at Bologna about the year 1660. He first devoted his talents to the stage, but meeting with little success on account of his disagreeable personal appearance, and the want of power in his voice, he quitted that pursuit, and entered into holy orders. Being an excellent contrapuntist, he was afterwards invited to Anspach, as chapel-master to the margrave, but did not long continue in that situation, as, in the year 1700, he had returned from Germany to Bologna, where he opened a school for singing, of which several of the principal vocal artists of the following age became pupils; amongst these we may name Antonio Bernacchi, Antonio Pasi, J. B. Minelli, Ant. Pio. Fabri, and Bartolino. Dr. Burney says, that "Pistocchi had a very fine soprano voice, which he lost by a dissolute life, together with a fortune which he had acquired by the exercise of it. In this distress he was reduced to the necessity of becoming a copyist; in which employment, by his attention and assiduity, he arrived at such a degree of skill in music, as to be able himself to compose. In the course of a few years, he discovered that his voice was returning, and having experienced great misery whilst he was deprived of that faculty, he practised incessantly, till it settled into a fine contralto. With this valuable acquisition he determined to travel, and accordingly visited most of the courts of Europe. The encouragement he met with, and the offer of the employment of chapel-master to the margrave of Anspach, with a handsome stipend, induced him to settle at that court, where, in the possession of a newly acquired fortune, he continued many years. At length he returned to Italy, and retired to a convent, in which he died."

It will be observed, that Dr. Burney's account of this musician does not well accord with the opening account of him, which we have translated from the French Dictionary of Musicians. It is probable that Dr. Burney's account is the correct one, in what relates to the failure and recovery of the voice of Pistocchi, though it seems unaccountable, that he has not alluded to his celebrated school of singing. Amongst Pistocchi's works are the following. Operas: "*Narciso,*" Anspach, 1697; "*Leandro,*" 1679; "*Il Gerello,*" 1681; "*Il Martirio di S. Adriano,*" Venice, 1699; and "*Le Risa di Democrito,*" Vienna, 1700. He also published some sacred music, cantatas, &c. Pistocchi died at Bologna in 1720.

PISTORINI, (Antonio) a dramatic composer of Florence, celebrated for his comic operas and interludes, about the year 1730.

PITET, professor of the harpsichord at Paris, about the year 1785, published, about that period, some music for his instrument.

PITICCHIO, (Francesco) chapel-master at Palermo, resided some years in Germany, (chiefly at Brunswick and Dresden) with a company of Italian singers. In

1784, he brought out, at Dresden, an opera entitled "*Gli Amanti alla Prova.*" He next produced "*Il Bertoldo,*" op. buffa, Vienna, 1787, and "*La Didone abbandonate,*" op. seria, Dresden, 1788. He also published several sets of Italian canzonets, and six quintetti for violins, &c.

PITTERLIN, (Friedrich Adolph) was, in 1796, conductor in the orchestra of a theatre at Magdeburg. He published some vocal and instrumental music, principally dramatic, amongst which is an opera called "*The Gypsies.*" He died in 1804.

PITTONI, (Ottavio) born in 1660, was chapel-master at St. Peter's, and conductor of the music in the German college at Rome. He wrote much sacred music, and, according to abbé Gerber, made some approaches towards the modern school. He died at Rome in 1750.

PIVA, (Gregorio) an Italian vocal composer, flourished about the year 1700.

PIXIS, (F. W., senior) organist of the reformed church at Manheim, since the year 1770. He published "*Eight short and easy Preludes for the Organ or Piano-forte, Part I.*" Manheim, 1791; "*Eight ditto, Part II.*" Manheim, 1792; and "*Two Sonatinas for the Piano-forte,*" Manheim, 1792.

PIXIS, (Friedrich Wilhelm) eldest son of the preceding, was born at Manheim in 1786. He was, from the age of thirteen, highly celebrated for his performance on the violin, in the style of Fränzl and Viotti, and accompanied his father in a musical tour through Germany; in the principal cities of which country he was heard, as a child, with enthusiasm, especially at Berlin, in the year 1800. In Boosey's Catalogue we observe a quintet for two violins, two tenors, and violoncello, Op. 23, under the name of Pixis, who is probably the subject of the present article.

PIXIS, (Johann Peter) younger brother of the preceding, was born at Manheim in 1788. He has been a celebrated pianist from the age of twelve years, having received his principal instructions on that instrument from his father. Amongst many other works, he has published "*Trois Marches, ddd. au Comte Maurice de Browne,*" Op. 22, Vienna; "*3 Polonoises,*" Op. 16, Vienna; "*Sonata,*" Op. 14, Vienna; "*Gr. Sonata conc.*" Op. 24, Vienna; "*Sonata,*" Op. 10, Vienna; "*Rondoletto Espagnol,*" Vienna; "*Introduction et Rondo Polonoise tiré de Lodoiska,*" Op. 34, Vienna; "*Polonoise brilliante,*" Op. 31; "*Variations concertante pour Piano-forte et Violon,*" Op. 32; "*Variations sur Niklas am Scheidewegt,*" and "*Gr. Var. tiré de l'Opéra Zelmira.*"

PIZZATI, an Italian abbot, has published the following works: "*La Scienza de Suoni, e dell' armonia diretta specialmente a render ragione de' Fenomeni, ed a conoscer la natura e le leggi della medesima, ed agiovare alla pratica del Contrapunto divisa in 5 parti,*" Venice, 1782, and "*Tavola degli Esempi appartenenti alla Scienza de' Suoni e dell' Armonia.*"

PLA, PLAS, or PLATS. There were two brothers of one of the above names, Spaniards by birth, who were very celebrated performers on the hautboy. About the year 1752 they were at Paris, from whence they proceeded to Germany, and, in 1761, were engaged in the chapel of the duke of Wurtemburg; in the first year of which engagement one of the brothers died. Some of their music for the hautboy and flute was published.

PLANELLI, knight of the order of Jerusalem, at Naples, published there, in 1772, an excellent work entitled "*Dell' Opera in Musica.*"

PLANTADE, (N.) a French composer and pupil of Langlé, was born at Pontoise. He was for several years chapel-master to the king of Holland, and afterwards returned to Paris, where, we believe, he is still living. Among his numerous works are the following: "*Romances, av. Acc. de Clav., Cahier* 1, 2, 3, 4," Paris, 1796; "*Trois Duos pour le Chant, avec. Acc. de Harpe ou Clav.*" Op. 8, Paris, 1796; "*Recueil de Romances et Chansons, avec Acc. de Clav.*" Op. 6, Paris, 1796; "*Le Jaloux malgré lui,*" operetta, Paris, 1798;

"*Les deux Sœurs,*" Paris, 1791; "*Les Souliers modérés,*" Paris, 1793; "*Palma, ou le Voyage en Grèce,*" Paris, 1799; "*Romagnesi,*" Paris, 1799; "*Au plus brave la plus belle,*" Paris, 1799; "*Zoé, ou la pauvre Petite,*" opera, in one act; "*Recueil de Romances avec Clav.*" Op. 13, Paris, 1802, and "*Esther,*" op. ser. of Racine, Paris, 1803.

PLARR, (Gottlieb Immanuel) a musical amateur, born at Dresden in 1748. He published "*Six Quadrilles pour le Clav.,*" Dresden, 1791; "*Kleine Klavierstücke in Musik gesetzt,*" Dresden, 1792; "*Six Polonoises pour le Clav.,*" Dresden, 1793; and "*Six Polonoisen fürs Klavier,*" Dresden, 1795.

PLATANIA, (Ignazio) a dramatic composer at Rome, between the years 1783 and 1791. This is probably the Platania mentioned in the French Dictionary of Musicians.

PLATEL, (N.) a French violoncellist in the latter years of the last century. He published some music for his instrument.

PLATNER, (Augustin) a composer at the beginning of the seventeenth century, published, among other works, "*Missæ à 3 voc.*" Nuremburg, 1623.

PLATONE, (Luigi) a Neapolitan dramatic composer, is known by the following works: "*Amor no ha riguardi,*" opera buffa, Naples, 1787; "*Le Convulsioni,*" opera buffa, Naples, 1787; and "*Il Matrimonio per Sorpresa,*" opera buffa, Rome, 1788.

PLATTI, (Giovanni) of Venice, an excellent performer on the violin and hautboy, was chamber-musician to the bishop of Wurtzburg about the year 1740. He published at Nuremburg, about 1746, two works of six sonatas each, for the harpsichord, also six concertos for the same instrument, six solos, &c. His wife was principal singer at the chapel of Wurtzburg.

PLAWENN or PLAUEN, (Leopold) a Benedictine monk at Zwifalt, published the following works: "*Sacræ nymphæ duplicium aquarum in dei et divorum laudes à 3, 4, 5, et 6 vocibus et instrumentis animatæ,*" Inspruck, 1659. The third volume appeared at Kempter in 1672, and contains "*Missæ, 4 festivæ et quatuor exequiatæ cæteræ una cum choro vocali ad placitum.*" The fourth volume, comprising canticles for three, four, five, and six voices, with instruments, appeared at Ulm in 1679.

PLAYFORD, (John) born in the year 1613, was by trade a music-seller, in London.

In the year 1665, he published "*An Introduction to the Skill of Music,*" which appears to have been in a great measure extracted from Morley's *Introduction*, Butler's *Principles of Music*, and other works on the subject. It is divided into three books: the first containing the principles of music, with directions for singing; the second, instructions for the bass, treble, and tenor viol, and also for the treble violin, with lessons to each; the third, the art of descant, or of composing music in parts. This work, which is written in a plain and familiar style, succeeded so well, that, before the year 1684, it had passed into ten editions. Of these, the last is fuller than any of the former, and is also much more correct. In the preface there are many curious and interesting particulars relative to music and musical professors.

Playford appears to have possessed the friendship of most of the eminent musicians of his time, and, in consequence, was the publisher of a great number of musical works, between the years 1650 and 1685. He was a good judge of music, and was very industrious in his trade, contributing not a little to the improvement of the art of printing music from the letter-press types, by the use of what he, in some of his publications, calls the *new-tied note*. It must be here remarked, that the musical works formerly in use in this kingdom were printed from metal types; the notes were distinct from each other, and the quavers and semiquavers were signified only by single or double tails, without any connection whatever. Matthew Lock, in his *Melothesia*, printed in 1673, from copper-plates, joined them together; and from hence it is

supposed that Playford took the hint, and transferred the same improvement to letter-press types.

His skill in music was not so great as to entitle him to the appellation of a master. He knew nothing of the theory of the science, but was well versed in the practice, and understood the rules of composition well enough to write good harmony. Of this he has given proof in a great number of songs in two, three, and four parts, printed in the "*Musical Companion*," and also in his "*Psalms and Hymns*," in four parts, and in the collection entitled "*The whole Book of Psalms, with the usual Hymns and Spiritual Songs, composed in three Parts.*"

Playford lived to the age of eighty, and died, as is generally supposed, about the year 1693. He was succeeded in his business by his son Henry, who, in 1701, published what he called the second book of the "*Pleasant Musical Companion, being a choice Collection of Catches for three and four Voices: published chiefly for the Encouragement of Musical Societies, which will speedily be set up in all the Towns and Cities in England.*" The design of this work was to give to the public a scheme for instituting musical clubs in different places, with certain rules mentioned in the preface, and to afford them also a useful collection of music. It seems to have had some success in promoting the practice of catch-singing in London and Oxford, but it does not appear to have had that extensive influence which the compiler expected.

It is conjectured that Henry Playford survived his father but a very few years; for we meet with no publication by him subsequent to the year 1710.

PLEIGNIERE, (M. DE LA) a French musician, published, about the year 1783, a work entitled "*Méthode pour exécuter les Variations d'Harmonie avec les Clavessins ordinaires, sans ôter les Mains de dessus le Clavier.*"

PLEYEL, (IGNAZ) born in Austria in 1757, studied composition at Vienna under the renowned Haydn till the year 1786, when he travelled into Italy, from whence he proceeded to Paris, and after a short stay in that capital was appointed chapel-master at Strasburg. He has since returned to Paris, where he has for many years been established in the music trade. The following is a list of Pleyel's principal instrumental works: "*Six Quatuors pour Violon*," Op. 1; "*Six ditto*," Op. 2; "*Six gr. Quatuors pour Violon*," Op. 3; "*Six Quatuors pour Violon*," Op. 4; "*Six grands Quatuors pour Violon*," Op. 5; "*Deux Symphonies à neuf*," Op. 5; "*Deux Quintetti pour Violon*," Op. 6, Offenbach; "*Six Quatuors pour Violon*," Op. 6; "*Deux Grandes Sonates pour Clavécin*," Op. 7, Offenbach; "*Trois Quatuors pour Violon*," Op. 7; "*Un Septuor pour deux Violons, Viola, Violonc. deux Cors, et Basse*," Op. 8, Offenbach, 1787; "*Trois Quatuors pour Violon*," Op. ; "*Trois ditto*," Op. 9; "*Trois ditto, également*," Op. 9; "*Une Sérénade pour Violon, Hautbois, deux Violes, deux Cors, et Basse*," Op. 10, Offenbach, 1787; "*Trois Quatuors pour Violon, également*," Op. 10; "*Trois Trios pour Violon, Viole, et Basse*," Op. 11, Offenbach, 1787; "*Trois Quatuors pour Violon, d'après quelques uns*," Op. 11; "*Trois grandes Symphonies d'Orchestre*," Op. 12, Offenbach, 1787; "*Trois Quatuors pour Violon aussi*," Op. 12; "*Six Duos pour Violon et Violoncelle*," Op. 13, Offenbach, 1788; "*Trois Solos pour Clavécin*," Spire; "*Trois grandes Symphonies d'Orchestre*," Op. 14, Offenbach, 1788; "*Trois Quatuors pour Violon*," Op. 14; "*Trois Quatuors ditto*," Op. 15; "*Six ditto, Liv. 1 et 2*," Op. 15, Offenbach, 1788; "*Six ditto, Liv. 1 et 2*," Op. 16, Offenbach, 1790; "*Six Sonates pour Clavécin, avec Flûte et Basse*," Op. 16, Offenbach, 1790; "*Trois ditto, avec Violon et Basse*," Op. 17, Spire; "*Trois Quintetti pour Flûte, Hautbois, Violon, Viole, et Vc.*" Op. 18, Offenbach; "*Six ditto pour Violon par numérons séparés*," Op. 19, Offenbach, 1789 and 1790; "*Une Sonate pour Clavécin avec V. et B.*" Op. 20, Spire; "*Une Sérénade pour Hautbois, deux Violons, deux Violes, deux Cors, Violoncelle, et Basse*," Op.

20, Offenbach; "*Trois Quatuors pour Fl., V., Viole, et Vc.,*" Op. 20, 1789; "*Deux Symphonies d'Orchestre,*" Op. 21, Berlin; "*Six Trios pour Violon,*" Op. 22; Offenbach; "*Deux Quintetti pour Violon,*" Op. 22, Offenbach; "*Deux Sonates pour Clavécin avec Violon,*" Op. 23, Berlin, 1790; "*Six Duos pour Violon,*" Op. 23, Offenbach; "*Six ditto,*" Op. 24, Offenbach; "*Six Duos pour Flûte,*" Op. 24, Offenbach; "*Trois Quatuors pour Fl., V., Viole, et B.,*" Op. 25, Offenbach; "*Un Concerto pour Violoncelle,*" Op. 26, Offenbach; "*Trois grandes Symphonies d'Orchestre,*" Op. 27; "*Trois Quatuors pour Fl., V., Viole, et B.*" Op. 28; "*Trois grandes Symphonies d'Orchestre,*" Op. 29; "*Trois ditto,*" Op. 30; "*Deux Concertos pour la Viole,*" Op. 31; "*Trois Sonates pour Clav. avec V. et Vc.,*" Op. 32; "*Deux grandes Symphonies d'Orchestre,*" Op. 33, 1790; "*Six Sonates pour le Clavécin, à quatre Mains, Liv. 1 et 2,*" Offenbach, 1789; "*Six Duos pour Flûte et Violon, Liv. 1 et 2,*" Offenbach, 1789; "*Six Sonatines pour deux Flûtes, Liv. 1 et 2,*" Offenbach, 1789; "*Un Concerto pour Clav.*" This is one of his violin concertos, arranged for the harpsichord. "*Petits Airs et Rondos pour le Clav. avec V., à l'usage des Commençans, Liv. 1 et 2,*" Offenbach, 1789 and 1790. These are also taken from his violin quatuors. Pleyel has also composed some vocal pieces, amongst which is an Italian opera entitled "*Iphigenia.*"

PLOUVIER, (P. J.) professor of the guitar at Paris about the year 1807.

PODBIELSKI, (CHRISTIAN WILHELM) organist at Konigsberg, studied in the university of that town, receiving at the same time musical instruction from his father, till he became a very eminent performer on the organ and harpsichord, for which instruments he wrote much esteemed music. He died suddenly at Konigsberg in 1792.

PODIO, (GUGL. DI) an Italian priest and didactic writer on harmony, published, in 1495, a work entitled "*Ars Musicorum, sive Commentarium Facultatis Musicæ.*"

PODIUS, (FRANCISCUS) a celebrated Sicilian composer, published "*Ricercati, Lib. 1,*" Palermo, 1604.

POESSINGER, (FRANZ ALEXANDER) a violinist at Vienna, published there much music for his instrument, between the years 1792 and 1803.

POGGI, (TERESINA) a distinguished singer of Bologna in the latter part of the last century.

POHL, (WILHELM) a doctor of medicine, and celebrated amateur composer of instrumental music. He probably resided at Vienna, where he died about the year 1807.

POHLE, (DAVID) chapel-master at Halle and at Merseburg, about the end of the seventeenth century. He published at Halle, in 1665, "*The Spiritual Odes of Heydenreich,*" which were performed in the ducal chapel there.

POKORNY, (GOTTHARD) chapel-master of St. Peter's church, in Brünn, was born in Bohemia in 1733, and was one of the best organists and violinists of his age. He wrote much church music, none of which, however, has been published.

POKORNY, a celebrated female performer on the horn, performed at the *concert spirituel* in Paris, about the year 1780.

POLANI, (GIROLAMO) a Venetian composer, brought out the following operas with success: "*Prassitele in Giudo,*" 1700; "*La Vendetta disarmata dall' Amore,*" 1704; "*Creso tolto alle Fiamme,*" 1705; "*Rosilda,*" "*Vindice la Pazzia della Vendetta,*" 1707; "*La Virtù trionfante di Amore,*" 1704; "*La Virtù trionfante di Amore vendicativo,*" "*Il Cieco Geloso,*" 1708; "*Berengario Rè d'Italia,*" 1710; and "*Chi la fà, l'Aspetta,*" 1717.

POLANI, a good violinist, and pupil of Tartini, resided at Rome about the year 1785, and was the master of M. P. Baillot.

POLAROLO, (CARLO FRANCESCO) chapel-master of St. Mark's church at Venice, was born at Brescia in 1653. He was one of the most prolific authors of his age, and is said to have been the first em-

bellisher of theatrical instrumental music. He died in 1723.

POLAROLO, (Antonio) son of the preceding, was also chapel-master of St. Mark's church at Venice, and well sustained his father's celebrity. He produced the following operas: "*Aristeo,*" 1700; "*Griselda,*" 1701; "*Demetrio e Tolomeo;*" "*Leusippe e Teone,*" 1702; "*Lucio Papirio Dittatore;*" "*Plantilla,*" 1721; and "*Cosroe,*" 1723.

POLETTI, a dramatic composer of Ferrara in the latter part of the last century.

POLI, (Agostino) chapel-master to the duke of Wurtemburg at Stuttgard, about the year 1790, also a conductor of the orchestra of the Italian opera in that town. He composed some church and dramatic music, and was master to several pupils who afterwards became eminent.

POLIDORI, (Ortensio) a prolific church composer, born at Camerino, flourished about the middle of the seventeenth century. Amongst his works are "*Messe à 5 et 8 voci con Ripieni et 2 V.;*" "*Salmi concertati à 3 e 5 voci, Lib. 2, con Stromenti;*" "*Salmi à 2 Cori, parte concertati e parte pieni, Libro 2;*" "*Motetti à voce sola et à duoi,*" Op. 13, Venice, 1637; and "*Salmi concertati,*" Venice, 1641.

POLIDORI. An Italian composer of this name published at Paris, in 1780, "*Six Trios pour Violon,*" Op. 1.

POLITIANO, (Angelo) canon of the cathedral at Florence, and professor of the Greek and Latin languages in that city, was born in Tuscany in 1454. His writings contain many things interesting to musicians, and he was himself an excellent lutist, singer, and composer. His passion for music was such, that he gave directions to be permitted to hear it in the last moments of his life. It is said that, being deeply enamoured with a lady of distinction, probably of the house of Médicis, and not being able to render her favourable to his suit, by either entreaties or presents, he was so much affected as to bring on a violent fever, during the ravings of which he was seized with an anxiety to set to music some verses expressive of the force of his affection. For this purpose he rushed from his bed, and, seizing his lute, sang the desired poetry with such sensibility, that the impression it made on him was the immediate cause of his death. Amongst his practical works was a drama, produced in 1475, entitled "*Orfeo.*"

POLLEDRO, (J. B.) an eminent violinist and composer for his instrument, is a native of Turin. He was very celebrated in Germany in the year 1812, about which time he was heard in most of the principal cities of that country. He published at Leipsic "*3 Conc. pour V.,*" Ops. 6, 7, 10; "*3 Var. pour V. &c.,*" Ops. 3, 5, 8; and "*3 Trios pour 2 V. et B.,*" Ops. 2, 4, and 9.

POLLINI, (Francesco) a pianist and composer from Milan, who resided in 1803 at Paris, published there "*Trois Sonates pour le Piano-forte,*" and afterwards at Vienna, "*Variations pour le Piano-forte, Cahier 1 et 2.*" The much admired air, "*Voi che sapete,*" of Mozart, has also been arranged by Pollini, and republished at the Harmonic Institution in London.

POLTORATZKY, (M. F.) imperial chapel-master at Petersburg in 1768. His choir was composed of fifty-four singers.

POLYMNESTES, of Colophon, in Ionia, was a composer for the flute, as well as an improver of the lyre; and it appears to have been no uncommon accomplishment for these ancient musicians to perform equally well upon both those instruments. Polymnestes is said to have invented the hyper-Lydian mode. This mode being half a tone below the Dorian, which was the lowest of the five original modes, was, perhaps, the first extension of the scales, downwards, as the mixo-Lydian was upwards. Plutarch, who assigns to him this invention, says, that he relaxed and tightened the strings more than had been done before; that is, altered their tension by new tunings, relaxing them for his new mode; and, on the contrary, when he played in the old modes, tightening them again.

PONCINI, chapel-master and church composer at Parma in 1770.

PONTE, (Adam de) a composer of the sixteenth century. Several of his motets may be found in the first book of the *Thesaurus Musicus*, Venice, 1586.

PONTIO, (Pietro) of Parma, published, in 1583, a musical book entitled "*Dialoghi della Musica.*" It is a work of value for the time in which it was written. He also, according to Dr. Burney, printed, in 1588, his "*Raggionamenti di Musica;*" probably, however, the two above-mentioned works are the same, but with different titles. Amongst his practical publications are "*Psalmi Vesperarum totius Anni* 4 *vocum,*" Venice, 1578; "*Lib.* 1, *Missarum,* 4 *voc.;*" "*Lib.* 2, *Missarum,* 4 *voc.*" Venice, 1585; "6 *Misse a* 8 *voci,*" Venice, 1590; and "*Magnificats,* 1*tes und* 2*tes Buch.*"

PONZIO, (Giuseppe) a Neapolitan dramatic composer, brought out at Venice, in 1766, the serious opera entitled "*Artaserse.*" According to the Milan *Indice de' Spettac Teatr.* for 1791, Ponzio was then still living.

POOLE, (Miss.) See Dickons.

POPMA, (Oeverino de) a musician, and probably a Dutchman, published in 1710, at Amsterdam, "*Six Suites pour le Clav.*"

PORDENONI, (Marc. Antonio) a composer of the sixteenth century. One of his works is entitled "*Madrigali à* 5 *voci, Lib.* 1 *e* 2," Venice, 1567.

PORFIRI, (Dom. Pietro) a good Venetian composer, towards the close of the seventeenth century, brought out, in 1687, the opera of "*Zenocrate Ambasciatore à Macedoni.*"

PORPORA, (Nicolo) the celebrated pupil of Alessandro Scarlatti, born at Naples in 1689. He was placed at an early age under his great master, and, by his rapid progress, proved himself worthy of the care and lessons of such an instructor. He left the conservatory rich in all the principles and gifts of the school. After the example of his master, he commenced by travelling, and gave "*Ariane e Tesio,*" his first opera, at Vienna, in 1717, with such success, that it was performed in the heatre at Venice in 1727, and in London in 1734. Previously to this, however, he was living at Vienna, in the reign of Charles VI., poor and unemployed. His music did not please the imperial connoisseur, as being too full of *trills* and *mordenti.* Hasse wrote an oratorio for the emperor, who asked him for a second. He entreated his majesty to let Porpora execute it. The emperor at first refused, saying that he did not like that capering style; but touched with Hasse's generosity, he at length complied with his request. Porpora, having received a hint from his friend, did not introduce a single trill in the whole oratorio. The emperor, surprised, continually repeated, during the rehearsal; "'Tis quite a different man, here are no trills!" But when they came to the fugue, which concluded the sacred composition, he observed that the theme commenced with four trilled notes. It is well known that, in fugues, the subject passes from one part to another, but does not change. When the emperor, who was privileged never to laugh, heard in the full height of the fugue this deluge of trills, which seem like the music of some enraged paralytics, he could no longer maintain his gravity, and laughed, perhaps for the first time in his life. In France, the land of pleasantry, this might have appeared misplaced; but at Vienna, it was the commencement of Porpora's fortune. The suffrages of one of the first courts of Germany, and those of a public enthusiastically devoted to music, at length encouraged Porpora to fresh and greater efforts. His first work was acknowledged to possess force, originality, depth, and that inspiration which incessantly invents and creates, but which is not always accompanied by perfection. In 1726 he gave his opera of "*Siface,*" at Venice; but, less fortunate than at Vienna, his success was contested by those rivalries which, when not continual and inflexible, are useful rather than prejudicial to genius, but when they assume the hateful garb of envy, retard, if not destroy, its progress. Leonardo Vinci, a classical composer, was at Venice at the same time with Porpora, and represented his opera of "*Ciro*" at another

theatre, which, either from its greater merit, or from the superiority afforded by a more dramatic subject, met with better success than that of Porpora; but the latter did not consider himself defeated. His ardour increased, and by a succession of operas given in the same city, the Venetians were enabled to appreciate his talents as they deserved. He, in his turn, obtained that applause which had been before granted to Leonardo Vinci.

Satisfied with this triumph, Porpora left Venice for Dresden, where his growing reputation had preceded him, and where he was engaged by the elector, as chapel-master and singing-master to the electoral princess Marie Antoinette. Dresden is the Naples of Germany, as far as regards music; Porpora was therefore excited to make a brilliant display of his abilities, which was particularly necessary, as Hasse the Saxon menaced him with even a more formidable rivalry than he had experienced from Vinci at Venice. He exerted all his courage and wrote several operas, which were represented, and saw his efforts and his works crowned by the applause of the court and the public, notwithstanding the reputation and the presence of his rival. He even obtained a second victory, not less flattering than the first. He presented to the public his pupil, the young and beautiful Mingotti, who became one of the greatest singers in Europe. He opposed her with success to Faustina, the celebrated wife of Hasse, who had long been unrivalled in Germany, Italy, and England.

In 1773, Porpora was engaged by the English nobility to compose for and direct an Italian opera they had established in opposition to Handel. His efforts were neither unworthy of his courage nor abilities; but he could not resist the force of public opinion, and although assisted by the great Farinelli, his operas were heard with an indifference which almost amounted to contempt. Porpora, therefore, quitted England, and returned to Italy; but such was his disappointment at the reception he had experienced, that he ceased to compose. He was for some time principal master at the Incurabili conservatory at Venice. He retired late in life to Naples, where he died in great poverty in 1767, at the age of eighty-two. This misfortune arose more from the generosity of his disposition than from any imprudence.

Porpora was particularly distinguished as a singing-master. Farinelli, Mingotti, Caffarelli, and many other theatrical singers, were his pupils. Their celebrity sufficiently attests the excellence of his instructions. He was also an admirable performer on the harpsichord. As a composer, he was considered as a model of style in recitative. He excelled also in the cantabile, and his cantatas have been always highly esteemed. Dr. Burney remarks, that "perhaps the art is more indebted to Porpora for having polished and refined recitative and measured air, than for enriching it by the fertility of his invention." He is said to have composed fifty operas, besides sacred music. The theory of sounds was also known to him; and, proceeding from effects to their causes, he analyzed his art as a musician and as a philosopher. He was called by his fellow-citizens the Patriarch of Harmony.

Porpora has been represented as a man of wit and repartee. Passing one day through an abbey in Germany, the monks requested him to assist at the office, in order to hear their organist, whose talents they greatly extolled. The office finished, "Well, what think you of our organist?" said the prior. "Why," replied Porpora, "he is a clever man." "And likewise," interrupted the prior, "a good and charitable man, and his simplicity is really evangelical." "Oh! as for his simplicity," replied Porpora, "I perceived that; for his left hand knoweth not what his right hand doeth."

PORRO, (N) a composer and editor of music at Paris, published a periodical work entitled "*Journal de Guitare*," and much separate music for the same instrument, between the years 1785 and 1799.

PORSILE, (GIUSEPPE) of Naples, the son of Carlo Porsile, who composed the opera of "*Nerone*" for that city in 1686,

appears to have been in the service of the emperor at Vienna, in 1720. Between that period and 1735, he composed several dramas for the theatres of Italy. His favour, however, was permanent at Vienna, as he was employed there, in 1733, to set the oratorio of "*Giuseppe reconosciuto,*" by Metastasio, which Hasse publicly declared to be the finest music he ever heard. Some of his other operas are "*Sisara,*" 1719; "*Meride e Selinunte,*" 1721; "*Roboamo e Geroboamo,*" and "*Spartaco,*" 1726.

PORTA, (Costanzo) a Franciscan friar, and a native of Cremona, is highly celebrated among the musicians of the sixteenth century. He was a pupil of Willaert, and fellow-student with Zarlino. In the early part of his life he was chapel-master at Padua; afterwards of the cathedral church of Osimo, a small city on the river Musone, near Ancona, then at Ravenna, and lastly at Loretto, where he died in the year 1691.

He left behind him motets for five voices, printed at Venice in 1546, and other works of the same kind, printed also there in 1566 and 1580. These are all excellent and elaborate compositions.

PORTA, (Ercole) a Bolognese composer of the seventeenth century, published, at Venice, a work entitled "*Lusinghe de' Amore o Canzonetti, à 3 voci.*"

PORTA, (Francisco della) a celebrated organist and composer, and chapel-master of St. Antonio's church at Milan, was a pupil of G. D. Ripalta. He died in 1666. Amongst his works are "*Ricercate à 4 voci,*" Milan, and "*Motetti, Lib.* 1 e 2," Venice.

PORTA, (Giovanni) a learned Venetian composer in the early part of the last century, was at first chapel-master to cardinal Ottoboni, and subsequently entered the service of the court of Bavaria, in which country he died about the year 1740. He composed several operas, also some church and instrumental music. G. Porta was one of the most able masters of his time, uniting learning with invention and fire.

PORTA, (Berardo) pupil of Magrini, who was of the school of Leo, was born at Rome, about the year 1760. He was at first chapel-master and *chef-d'orchestre* at Tivoli, where he composed several operas, some oratorios, and instrumental music. In 1788, he went to Paris, where he brought out the following among other works. For the theatre: "*Le Diable à quatre,*" 1788; "*Pagamin, ou le Calendrier des Vieillards,*" 1792; "*Laurette au Village,*" 1792; and "*La Réunion du 10 Août,*" 1794. Instrumental: "*Trois Trios à trois Fl.,*" Op. 1, Paris, 1798, and "*Trois Trios à trois Fl.,*" Op. 2, Paris, 1798.

PORTAFERRARI, (Dom. Carlo Antonio) of Bologna, published at Modena, in 1732, "*Regole per Canto Fermo Ecclesiastico.*"

PORTER (Walter) was a gentleman of the chapel royal of Charles I., and master of the choristers at Westminster. He was patronised by sir Edward Spencer, and was killed in the rebellion.

His works are: "*Airs and Madrigals for two, three, four, and five Voices, with a Thorough-bass for the Organ or Theorbo Lute, the Italian way,*" printed in 1639; "*Hymns and Motets for two Voices,*" in 1657; and "*The Psalms of George Sandys, set to Music for two Voices, with a Thorough-bass for the Organ,*" printed about the year 1670.

PORTINARO, (Francesco) an eminent contrapuntist, flourished at Padua about the middle of the sixteenth century. Amongst his works we can name "*Il Terzo Libro di Madrigali, à 5 e 6 Voci, con tre Dialoghi à 6, et uno à otto,*" Venice, 1557.

PORTMANN, (Johann Gottlieb) born near Dresden, in the year 1739, was a singer in the court chapel at Darmstadt. He published several didactic works on singing and music in general, also a collection of psalms. He died in 1798.

PORTO, (Pedro de) chapel-master at Seville, in the year 1600, was born in Portugal. A motet of his composition, commencing with the words, "*Clamabat autem*

Jesus," is considered by his countrymen as one of the very best works of its kind.

PORTO, an Italian bass singer, engaged at the King's theatre in the season of 1824.

PORTOGALLO, (Marco) a celebrated dramatic composer, formerly in the service of the Portuguese court at Lisbon. The following are amongst the operas composed by him: "*Il Molinaro,*" op. buffa, Breslau, 1792; "*La Somiglianza, ossia i Gobbi,*" Dresden, 1793. This piece was performed at Vienna in 1794, under the title of "*Le Confusioni della Somiglianza.*" "*Lo Spazza Cammino,*" op. buffa, Dresden, 1794; "*La Vedovo Raggiratice,*" op. buffa, Dresden, 1795; "*La Donna di Genio Volubile,*" op. buffa, Dresden, 1798; "*Le Donne Cambiate,*" an interlude, Dresden, 1799. This opera was given in Germany under the name "*Der Teufel ist los.*" "*Non irratar le donne, overo il se dicenti filosofo,*" op. buffa, 1801; "*Argenide e Serse;*" "*Fernando in Mexico;*" and "*La Morte di Mitridate.*"

POSCENTIO, (Peregrino) an Italian composer, published, in 1650, "*Canzoni à 2, 3, e 4 Stromenti.*"

POSSIN, (John Samuel Charles) born in 1755, was a native of Berlin, and held some high musical appointments at the Prussian court. He came to England in 1792. Possin was a man of very singular habits, and never would put his name to any of his works. He adapted for Salomon the twelve symphonies which Haydn composed expressly for that gentleman, and which are admirably done, indeed they were the first adaptations of orchestra music worthy of notice. He also added a thorough-bass accompaniment to them. Possin suffered under a long and painful disorder, that enfeebled his powers for several of the latter years of his life, and finally terminated his existence in 1822. He died worth upwards of ten thousand pounds, and left a will, some parts of which were as curious as the general tenour of his life. He devised to Mr. Saust all his manuscript music, (mostly vocal) desiring that it might not be published. Possin was pronounced, by the celebrated Haydn, to have been one of the best musical theorists of his day.

POTTER, (Cipriani) born in London, in the year 1792, began to learn the piano-forte at the age of seven, under his father, who was a respectable professor and teacher of that instrument. Whilst speaking of his family, we may observe that his grandfather was the inventor of the patent German flute, his grandfather, on the mother's side, was a German professor of the bassoon, and was first bassoon at the opera, the celebrated Holmes having been his pupil. At an early period Cipriani Potter showed a disposition for composition, and commenced learning counterpoint under Attwood, from whom he received the greatest attention, and gratuitous instruction for some time: he then continued his theoretical studies under Dr. Calcott and Dr. Crotch. On the arrival of Woelfl in this country, he received instructions in composition in a general manner from him, during the term of five years. At the age of fourteen C. Potter wrote violin quartets, symphonies, and piano-forte sonatas. He already showed a preference to Beethoven's music, which, however, was rather ridiculed by the profession, on the presumption that he was too young to appreciate its peculiar merit. His first performance in public was at the Philharmonic, when he played a sestet of his own composition, and met with more encouragement as a performer, than as a composer; the same season an overture of his was performed, which was but tolerably received. This cold reception of his compositions, determined him to make a pecuniary sacrifice, and travel for a year or two to Germany and Italy. At Vienna he renewed his studies in counterpoint and composition under Förster, Beethoven being kind enough to peruse and correct his works during his *séjour* at Vienna. After having visited the principal towns in Germany, he made a tour in Italy for the purpose of becoming acquainted with the pure Italian style. On his return to England, the remarks on his compositions were, by some, that he was a servile imitator of Beethoven,

by others, that he sacrificed too much for originality; in short, not being acknowledged sufficiently as a writer, he did not venture upon performing his own music, and at the Philharmonic and other concerts played several of Mozart's and Beethoven's concertos with great success; though his zeal for composition was not quite destroyed, as he generally produced each season a symphony for the Philharmonic trials. It is remarkable that C. Potter's works have been highly spoken of in the *Musikalische Zeitung*, published at Leipsic, and other German publications, when in London they have not even been noticed by critics, at other times mentioned with cold approbation, and in one instance abused. The following is a list of his principal works. Unpublished: *Violin Quartets, Symphonies, Octaves, Sonatas, Concertantes, &c.* Published: "*Sonata in C,*" London; "*Sonata in E minor,*" Leipsic; "*Sonata in D major,*" Leipsic; "*Duet for two Pianos,*" Vienna; "*Fantasia and March,*" Vienna; "*Rhenish Song, with Variations,*" Bonn; "*Toccatta in G,*" London; "*Second Toccatta in B flat,*" Leipsic; "*Rondeau in C,*" London; "*Fin ch' hau, with Variations,*" London; "*Placidità Andante,*" London; "*Rondeau in F,*" Leipsic.

POTTHOF, a celebrated Dutch organist, was born in Amsterdam in 1726. He lost his sight from the small-pox at the age of seven. Dr. Burney heard him perform in 1772, when he played amongst other music two fugues of great difficulty; and though each key of his organ required a weight equal to two pounds to press it down, he went through the piece with as much skill, and apparent lightness of finger, as if he had been playing on the harpsichord.

POTTIER, (Matthias) an ecclesiastic and composer at Antwerp, is named on one of his works, *Italiæ Musicus R. D. Matth. Pottier, Cathedralis Ecclesiæ B. M. Antverpiensis Phonascus.* He published "*Flores selectissimarum Missarum, 4, 5, et 6 Vocum,*" Antwerp, 1500, and "*Missæ 7, 8 Voc.,*" Antwerp, 1640.

POUILLAN, (Mlle.) an excellent performer on the harpsichord at Paris, published there, in 1783, "*Trois Sonates pour Clavécin, avec V. et Vc.*" Op. 1.

POULAIN, organist of St. Leu at Paris, about the year 1750.

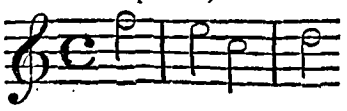
POUSAM, (Fr. Manoel) a Portuguese Augustine monk and composer, was chapel-master of a convent in Lisbon, where he died in 1683. He composed amongst other music: "*Liber Passionum et eorum, quæ a Dominica Palmarum usque ad Sabbatum Sanctum Cantari solent,*" Lisbon, 1576; "*Missa Defunctorum à 8 Voc.;*" and "*Vilhancicos e Motetes.*"

POUTEAU, (N.) an organist at Paris. He studied composition under Bordier, and the organ under Forqueray. He composed some instrumental music for the violin and piano, and, in 1777, set to music one act of the opera "*Alain et Rosette,*" which was successful at the Théâtre de l'Opera.

POVEY, (Miss) a good singer at Drury-lane theatre. Her voice is rich, pure, and brilliant. She is also principal singer at the Catholic chapel in Moorfields.

POWELL (Thomas) was born in London in the year 1776, and began music at a very early age. After studying practically and theoretically for some years, he became a member of the royal society of musicians. He still, however, continued to persevere in his professional studies, particularly composition and the violoncello, taking up occasionally the piano-forte, harp, or violin, as a relief to the former instrument. In the year 1811, he married; some time after which he went to Dublin, where he taught in some of the first families. The duke of Leinster was a pupil of his, as was also a son of lord Leitrim. He composed many pieces of music in different styles; one of which was an introduction and fugue for the organ, that was performed at Christ-church and St. Patrick's cathedral, as also at the castle chapel. On its performance at the cathedral, the bishop of Kildare was so pleased, that he expressed a wish to have it entered in the choir, which was accordingly done. Powell was also requested by the lord lieutenant to perform at some

of the concerts at the castle. He also played several times in public at the Rotunda. Powell played his first concerto on the violoncello to the English public, at a concert in the Haymarket theatre, for the benefit of the Choral Fund; the concerto was his own composition, and was received with great applause. Since that period he has been indefatigable in practising his favourite instrument, and his style of playing is now said to be very like that of the celebrated B. Romberg. We have further been given to understand, that Powell, though he has never sung in public since his manhood, has a fine bass voice, the compass of which is very extraordinary, as he can, with ease, sustain the double B flat, and can also take the upper F, in the bass clef, being a compass (in his natural voice) of two octaves and a fifth, besides which he has five notes higher, (with the falsetto) touching the D flat, on the fourth line of the treble clef, making in the whole a compass of three octaves and a third. We are told that when he discovered the extraordinary compass of his voice, he exercised it regularly for some years, and that he has now brought it to a very great degree of strength and flexibility, having also a perfect shake, (seldom met with in a bass voice) which he can sustain for some time. He has also the power of singing rapid passages with as much ease and flexibility as a tenor. The following singular anecdote happened to Powell, whilst passing a week at Glasgow. Walking in a field near that town, he met with some colliers working at a coal-pit, when his curiosity being excited by the baskets ascending and descending, sometimes with coals, and at others with men, he felt a wish to make an arrangement with the master for his own descent to the regions below; but the conversation concerning this intended trip was soon put an end to, his attention being arrested by four distinct sounds, which continued in regular time and tune, and were produced by the crane which was then working by steam. From the peculiar circumstance by which these sounds were produced, and a certain pleasing effect in them, Powell was desirous to compose a piece of music founded on these same notes, and accordingly did write an overture for a full orchestra, in eighteen different parts, commencing with the four notes in question, thus



the allegro and the whole of the piece being afterwards strongly marked with them, in the different degrees of counterpoint, and various other effects. The two last passages in the slow movement of this piece are said to be characteristic, the ascending and descending scales together, conveying to the mind an idea of the baskets ascending and descending at the same time in the coal-pit. The allegro begins with the four notes above written. The commencement of the overture (which is very slow) has also the same notes, only that the E is made flat instead of natural, which produces the minor key. This composition is one of the best of the author, and is a striking proof, that the greatest powers of the human mind are frequently produced, from causes apparently most trivial and purely accidental. We have heard another musical anecdote of Powell, which shows his readiness and power as a violoncellist. There was a concert at the Haymarket theatre, to which he went in the boxes with a party of friends, arriving half an hour before the commencement. After his party were seated, he left them for a short time to see what was going forward on the stage; and had scarcely entered behind the scenes, when a gentleman (who, we believe, was one of the committee for the concert, and to whom he was known) addressed him, and said they were in great distress, as Lindley, who was to perform, had only just informed them, that, in consequence of a bad finger, he could not attend; he then requested Powell to take Lindley's part, which would essentially serve the interests of the concert. It was near seven o'clock. Powell was at a loss to know how to decide,

as of course he had not his violoncello with him, and had two miles to go for it: wishing, however, to render every assistance in his power, he consented. There being no time to be lost, he immediately sent for a coach, (forgetting at the moment his friends in the box) and proceeded home for his instrument; where, seizing it for a few minutes to exercise his fingers a little, he returned to the theatre just in time for the piece. On his entrance in the orchestra, his friends, who were quite ignorant of the circumstance, and displeased at his long absence, did not at first recognise him, and there were different opinions expressed as to who it could be, until he began to play. After the piece, in which he had to take an obligato part, had commenced some little time, Powell's solo began, and he had several rounds of applause.

On leaving Dublin, Powell visited Edinburgh, where he has resided during the last seven years, and has met with great professional success. He has composed several pieces for the violoncello, as also for the piano-forte. The following list comprises his best compositions, both published and manuscript. For the violoncello, not published: "*Fifteen Concertos,*" fantasia, Op. 21; "*Kinloch, with Introduction and Variations;*" "*Potpourri Introduction and Rondo,*" Op. 22; "*Rousseau's Dream, with Introduction,*" Op. 23; "*Capriccio,*" Op. 24; "*Introduction and Polacca,*" Op. 25. Published for the violoncello: "*Three Duets for Violin and Violoncello,*" dedicated to Robert Morse, Esq., Op. 1; "*Three Duets for two Violoncellos,*" dedicated to Frederick Perkins, Esq., Op. 2; "*Three Duets for two Violoncellos,*" dedicated to James Glennie, Esq.; "*A Grand Duet for Violin and Violoncello,*" dedicated to Charles Weichsell, Esq. For the violin, not published; "*A Duet for the Violin and Violoncello,*" dedicated to W. Gretton, Esq.; "*Blue Bell, with Variations;*" "*A Concerto;*" "*Three Duets;*" "*Three Trios Concertanti for two Violins and Violoncello;*" "*A Quartet, 'Hope told,' with Variations,*" (published) dedicated to W. Gretton, Esq. For the piano-forte, not published: "*A Grand Trio, with an Accompaniment for a Violin and a Violoncello Obligato,*" dedicated to E. Clark, Esq.; "*Introduction and Fugue for the Organ,*" as performed at Christchurch and St. Patrick's cathedral, &c.; "*Introduction and Fugue for the Organ;*" "*Overture for a full Orchestra;*" "*Overture for a full Orchestra,*" as performed at Vauxhall gardens; "*Grand Overture,*" as composed from the four notes given in the above anecdote; "*A Polacca with Introduction.*" For the piano-forte, published: "*Sonata, with Violin Accompaniment,*" dedicated to Miss Gretton, Op. 1; "*Sonata, with Violin and Violoncello Accompaniment,*" dedicated to Mr. Charles Burnett, Op. 2; "*A Set of Grand Sonatas with Violoncello Accompaniment, (obligato)*" dedicated to Hugh Hammersley, Esq., Op. 4; "*Grand March and Rondo,*" as performed by the military band at Vauxhall gardens; "*La Camparella, a Rondo,*" dedicated to Miss Gickie; "*Le Troubadour du Tage, with Variations,*" dedicated to Miss Ross. For the harp, published: "*A Duet for Harp and Piano-forte,*" dedicated to Miss Fune; "*A Duet for Harp and Piano-forte,*" dedicated to Miss Becket; "*Haydn's Surprise, with Variations for the Harp or Piano-forte,*" dedicated to Miss Flower, lady mayoress, 1809; "*Kinloch, with Variations,*" dedicated to the right honourable lady Mary Leslie; and some vocal pieces.

POZZABONELLO, (Francesco) of a noble Italian family, wrote a work entitled "*Dithyrambus pulsu Cytharæ Modulatus.*" He died at Rome in 1623, in the flower of his age.

POZZI, an Italian musician, who resided several years at St. Petersburg, published amongst other works: "*Quatuor p. Fl., V., A., et Vc.,*" Op. 1, Petersburg, 1795; "*Polonoise à grand Orch. à l'Occasion du Mariage du Grand Duc et la Princesse de Saxe Cobourg,*" Petersburg, 1796; "*Ariettes Ital. dont une est un Duo av. Acc. du P. F.*" Op. 3, Petersburg, 1797; and "*6 Ariettes Italiennes,*" Op. 4, Petersburg, 1797.

PRACHT, (August Wilhelm) a musician, resident at Konigsberg in 1793, published "*Lieder zum Singen beym Klaviere*," Zerbst, 1796; "6 *Kleine Klavier-Sonaten für Liebhaber. 1ster Theil*," Zerbst, 1797; and "*Sonate pour le Clav. avec l'Acc. d'un V. Obl. et Vc.*" Berlin, 1798.

PRADHER, (Louis Barthelemi) professor of the piano-forte at the conservatory in Paris, was born in that city in 1782. He is frequently termed the Cramer of Paris, and is equally celebrated as a pianist and composer. He is teacher to some of the present royal family of France, and is in what may be termed the zenith of fashion. As a player, he is especially distinguished by a vigorous and spirited style of execution. Pradher commenced his studies in music at the age of eight years, at first under the direction of his uncle Lefevre, and subsequently under Gobert, a professor of the royal school, to which he was attached as a pupil. This school having been suppressed at the epoch of the revolution, Madame de Montgeroult, directed by the government to form two piano pupils, chose Pradher for one, and gave him instructions during two years and a half. The conservatory being then established, Pradher was elected a pupil of it, under his first master Gobert, and in the two first public exhibitions of the pupils obtained the first and second prizes for piano-forte playing. He studied harmony under Berton; but in the middle of his course quitted the conservatory, and married Mademoseille Philidor, daughter of the celebrated composer of that name. About a year after this, a professorship becoming vacant at the conservatory by the death of Hyacinthe Jadin, Pradher obtained the situation, after a competition with several candidates, on which occasion he performed, at first sight, some manuscript fugues of extreme difficulty, and which had been composed expressly for this competition. He has since formed many excellent pupils, some of whom have gained the first and second prizes; the principal of these, up to the year 1811, were, Mesdames Damont, Herse, and Ravel, and Messieurs Chancourtin, Dubois, Meisemberg, and Lambert. Pradher has published a considerable number of musical works, consisting, up to the year 1811, of thirteen collections of romances, and a great number of detached pieces of the same kind, many of which had brilliant success; such as, for instance, "*Le Bouton de Rose*," and "*Le Printems*;" also several vocal rondos; "*Two Piano-forte Sonatas*," dedicated to Berton; "*A Grand Sonata*," dedicated to Mehul; "*Two Potpourris*," "*A Rondo alla Polacca*," "*Fantasia on the Air 'Du point du jour,'*" "*A Fantasia on an Air of Lambert*," "*A Variation for the Piano-forte on the Romance of Helena*," and "*A Piano-forte Concerto.*" He had composed, up to the same period, for the Théâtre Feydeau, three operas, namely, "*La Folie Musicale*," "*Le Chevalier d'Industrie*," and "*Jeune et Vieille.*"

PRÆTORIUS, (Michael) a native of Cruetzberg, a city on the river Wena, in Thuringia, belonging to the duke of Saxe Eisenach, was born in the year 1571. Having made great proficiency in music, he was appointed by Henry Julius duke of Brunswick chapel-master and chamber-organist of his court, and also private secretary to his consort Elizabeth. Being an ecclesiastic by profession, he afterwards became prior of the Benedictine monastery of Ringhelm, in the bishopric of Hildesheim. He was also, but in what part of his life it is not known, chapel-master to the electoral king of Dresden. He died at Wolfenbuttel on the day of his nativity, 1621, having just completed his fiftieth year.

The musical compositions of Prætorius are numerous, and consist of motets, masses, hymns, and other church offices. He wrote also a treatise, intended to consist of four volumes in quarto, but only three were printed, entitled "*Syntagma Musicum.*" This work contains a history of the progress of ecclesiastical music, from the period of its origin, to his own time.

PRÆTORIUS, (Godescalcus or Abdias) professor of philosophy at Wittenberg, was born in 1524. He is said to have perfectly mastered fourteen different languages.

At the time he was rector of the school at Magdeburg, he formed an intimate acquaintance with the musician Martin Agricola, and being very partial to the science of music, undertook, conjointly with Agricola, to publish a work on singing. Agricola, however, dying before the work was completed, Prætorius finished and published it alone, under the title, "*Melodiæ Scholasticæ sub Horarum Intervallis Decantandæ, &c. In usum scholæ Magdebergensis.*" Prætorius died in 1573, and an edition of the above work, probably the second, is dated Magdeburg, 1584.

PRÆTORIUS or SCHULTZ, (HIERONYMUS) a celebrated organist and composer at Hamburgh, was born in that city in 1560. His father gave him his first lessons in music, which he subsequently studied at Cologne, and with such zeal that he was nominated, in 1580, chorister to the town of Erfurt. He died in 1629, having succeeded his father, in 1582, in the first-mentioned situation. Amongst his works are a "*Te Deum*" for sixteen voices; the "*Canticles of Luther and others, with many original Melodies;*" "*Cantiones Sacræ,*" consisting of Latin hymns for from five to eight voices, and for all the principal festivals of the year, Hamburgh, 1599; "*Magnificat* 8 *Vocum,*" Hamburgh, 1602; "*Six Masses,*" for from five to eight voices, Hamburgh, 1616; "*Cantionum Sacrarum, 5 ad* 20 *Vocum, Lib.* 4," Hamburgh, 1618; "*Opus Musicum Novum et Perfectum, 5 Tomis concinnatum,*" Frankfort, 1623.

PRÆTORIUS, (MAG. JOHANN) born in 1634, was rector of the gymnasium at Halle, where he died in 1705. By his erudition, as well as his musical compositions, he attained great celebrity. In 1681, he produced at Halle an oratorio of his composition, entitled "*David,*" which was much applauded.

PRANDINI, (GIOVANNI BATTISTA) an instrumental composer in Italy, in the beginning of the eighteenth century, published at Venice, in 1715, "*Sonate per Camera à tre,*" Op. 1.

PRATI, (ALESSIO) chapel-master to the elector palatine, and a very agreeable and generally esteemed composer, was born at Ferrara in 1746. In 1777, he went to Paris, and composed there, in 1780, an opera for the Théâtre de l'Opera Comique, entitled "*L'Ecole de la Jeunesse.*" From Paris he proceeded to St. Petersburg, where he was eminently successful, and at length returned to his native country, where he composed at Florence his opera of "*Ifigenia,*" which was greatly admired. It is even said that, after its first representation, the archduke purchased the work, and withdrew it from public performance, that he might have the pleasure of being its sole possessor. Others of his operas are "*Armida abbandonnata,*" Munich, 1785; "*La Semiramide, ossia la Vendetta di Nino,*" a melodrame, Florence, 1785; "*Olimpia,*" Naples, 1786; and "*Demofoonte,*" Venice, 1787. He also composed much chamber music for the harpsichord, harp, flute, &c., and several collections of Italian and French canzonets. He died at Ferrara in 1788.

PRATSCH, a professor of music at St. Petersburg, in 1792, was a German by birth, and published a "*Collection of popular Russian Airs,*" with remarks as to the age in which they were written, Petersburg, 1791; "*L'Allemande fav. du Vinc. Martin, var. p. le Clav.,*" Petersburg, 1795; and "*Fandango p. le Clav. av. un V. ad lib.*" Op. 2, Petersburg, 1795.

PRATT, (JOHN) a native of Cambridge, and son of Jonas Pratt, a music-seller and teacher of several instruments, was at the age of eight years admitted a chorister in the choir of King's college, and continued as such till his voice broke, when he became a pupil of Dr. Randal, (who was then the organist) and for whom he officiated as deputy, until the time of the doctor's death, which happened in the month of March, 1799. He was then appointed, by the late Dr. Summer, provost of King's college, organist to that society, and, on the 21st of September following, was appointed, by the vice chancellor, organist to the university, and, in the year 1813, succeeded Paris, as organist to St. Peter's college.

The only work of importance which he has yet published, is a selection of ancient and modern psalm tunes and hymns, in one volume, entitled "*Psalmodia Cantabrigiensis.*" He has composed several services and anthems, which are frequently performed at the chapel in Cambridge, and in all probability will shortly be printed.

PREDIERI, (Luca Antonio) of Bologna, after having resided many years in the service of the court at Vienna, died in his own country. He is said to have joined much imagination in his works to great truth and expression. Charles VI. had a particular esteem for this composer. The following are some of his dramatic productions: "*La Griselda,*" 1711; "*Astarto,*" 1715; "*Lucio Papirio,*" 1715; "*Il Trionfo di Solimano,*" 1719; "*Merope,*" 1719; "*Scipione il Grande,*" 1731; "*Zoe,*" 1736; "*Il Sacrifizio d'Abramo,*" 1738; and "*Isaaco Figura del Redentore,*" 1740.

PREINDL, (Joseph) chapel-master at Vienna in 1793, published much music for the harpsichord, amongst which we can name the following: "*Concert p. le Clav. av. Acc. de* 14 *Instr.,*" Op. 1, Vienna, 1797; "*Concert p. le Clav. av. Acc. de* 15 *Instr.*" Op. 2, Vienna; "*Var. p. le Clav.,*" Op. 3, Vienna: "*Ditto,* Vienna, 1798; "*Fantaisie p. le P. F.,*" Op. 5, Vienna, 1800; "*Variat. p. le Clav.,*" Op. 6, Vienna, 1800; and "*Fantaisie p. le Clav.,*" Op. 13, Vienna, 1803.

PRELLEUR, (Pierre) a French composer, who resided in London in the first half of the last century. In 1728, he was elected organist at St. Alban's; about the same time he was employed in the orchestra of the theatre in Goodman's-fields, for which house he composed some ballets and interludes, which were very successful. In 1731, he published a work entitled "*The modern Music-master, &c.*" It contains instructions for singing, as also for playing most of the instruments then in use.

PRENIZ, (Caspar) by birth a Bavarian, published at Ratisbon, in 1690, a collection of Latin psalms for voices and instruments. He was the master of Pachelbel.

PRESCIMONIUS, (Nicolaus Josephus) doctor of laws, and advocate at Palermo in 1708, was born at Francavilla, in Sicily, in 1669. He was the composer of no less than fourteen oratorios, of most of which he probably wrote both the words and music. The following are the titles of these works: "*La Gara de' Fiumi, Serenata à 5 Voci,*" Palermo, 1693; "*La Nascita di Sansone annunziata dall' Angelo; Figure della Sacratissima Annunziatione del Verbo; Dialogo à 5 Voci,*" Messina, 1694; "*L'Omnipotenza glorificata da' tre fanciulli nella Fornace di Babilonia; Dialogo à 5 Voci per la sacra Cena del Redentore,*" Naples, 1695; "*Il Trionfo degli Dei fu l'Olimpo; Serenata à 4 Voci, due Chori, e 60 Stromenti,*" Messina, 1695; "*Gli Angeli Salmisti per la Concezion di Maria; Dialogo à 5 Voci,*" Rome, 1696; "*Il Fuoco Panegirista del Creatore nella Fornace di Babilonia; Dialogo à 5 Voci,*" Palermo; "*La Notte felice; Serenata à 6 Voci,*" Palermo, 1700; "*La Crisi Vitale del Mondo languente nel Sudor di Sangue del Redentore in Getsemani; Oratorio à 3 Voci,*" Messina, 1701; "*I Miracoli della Providenza, espressi nelle Spighe Eucharistiche, e delineati dalla Sacra Storia in Ruth Mohablte; Oratorio à 5 Voci,*" Palermo, 1703; "*Il Tripudio delle Ninfe nella piaggia di Mare Dolce; Serenata à 3 Voci, e piu Stromenti,*" Palermo, 1704; "*Il Giudizio di Salomone nella Contesa delle due Madri; Sacro Trattenimento armonico,*" Palermo, 1705; "*La Figlia unigenita di Gefte, sacrificata à Dio dal Padre, in voto della Vittoria, ottenuta contra gli Ammoniti; Dialogo à 5 Voci,*" Palermo, 1705; "*Le Virtù in Gara; Trattenimento armonico à 4 Voci,*" Palermo, 1706; and "*Il Latte di Iacle Figura dell' Eucharistia sacrosanta, e dell' immaculata Purità di Maria Vergine; Oratorio à 5 Voci, e piu Stromenti,*" Palermo, 1700.

PRETI (Alfonso) published his first book of madrigals at Venice, in 1587.

PREU, (Friedrich) musician at Leipsic in 1781. He had much talent, but was unfortunate, which determined his friends

to print, in 1781 and 1785, for his benefit, by subscription, two volumes of his songs. Besides these, he composed the following works; "*Adraste*," a German opera; "*The Wildfire*," ditto; "*Bella and Fernando, or the Satyr*," ditto, 1791; and "*The Milliner*," operetta.

PREUSS, (CARL) court-musician at Hanover, published at Cassel, in 1778, "*Three Quatuors for the Harpsichord, two Violins, and Violoncello, Part I.*;" and, in 1783, a volume of "*Odes and Songs.*"

PREUX, (ABBE LE) a Parisian chapel-master, about the year 1787. Some of his compositions were performed at the *concert spirituel.*

PREVALO, (GIUSEPPE) of Venice, conductor of the Italian opera at Brunswick in 1782, was, at the same time, a tenor singer. In 1783, he went to Prague, where he entered the Italian company of Bondini.

PREVOST, (GUILLAUME) contrapuntist of the sixteenth century. Lechner, in his *Motettæ Sacræ*, has preserved many pieces of this master's composition.

PREYSING, (HEINRICH BALTHASAR) chamber-musician at Gotha, has been known in Germany, since the year 1780, by several compositions for the violoncello. He died at Gotha in 1802, leaving two sons, both eminent performers on bow instruments.

PRIMAVERA, (GIOVANNI LEONARDO) called *Dell' Arpa*, from his eminence on the harp, flourished at Naples in the middle of the sixteenth century. He was also a poet and composer. Amongst his works are "*Madrigali à 5 e 6 Voci*," Venice, 1565; "*Canzonette Neapolitane à 3 Voci, Lib.* 1, 2, *e* 3," Venice, 1570; and "*Madrigali à 5 Voci*," Venice, 1573.

PRINA (J. F.) was born in the year 1798, and commenced his musical education at about the age of eight, under the tuition of Messrs. Woelfl, S. Wesley, V. Novello, &c. He was singing-boy to the Portuguese ambassador's chapel at the age of ten, and at twelve was organist to the late lord Arundel, of Wardour castle, Wilts, at which place he resided two years. He was then elected organist of Hampstead church, which situation he held four years, and was then appointed organist to the episcopal chapel of the same place, which office he retains to the present day.

PRING, (JACOB, JOSEPH, and ISAAC.) There were three brothers of this name, who were eminent as professors and vocal composers in this country, towards the close of the last century. Joseph Pring was organist of the cathedral at Bangor, and Isaac settled at Oxford, as professor and organist of New College there, whilst Jacob Pring resided principally in London till his death, which took place in 1799. Jacob Pring was one of the first founders, with Dr. Calcott, Samuel Webbe, Mr. Horsley, &c. of the society called *Concentores Sodales.*

PRINTZ (WOLFGANG CASPAR) was born at Weildthurn, a small city in the Upper Palatinate, in the year 1664. His father was a magistrate, and a receiver of the public revenues there, till, on account of his religion, he quitted his station, and removed to Vohenstraus, a small town in the territory of Furstenburg. Young Printz discovering a taste for music, was instructed in the principles of composition, and the practice of the harpsichord, violin, and other instruments. He was admitted a student in the university at Altdorff, where he continued three years; and from thence he was taken into the service of count Promnitz, at Dresden, as director of his music and court-organist. With this nobleman he travelled through Silesia, Moravia, and Austria. On the decease of the count, Printz was invited to the office of chanter in the church of a town named Triebel, where he married; but, after a year's continuance in that employment, being called to the same office in the church at Sarau, in Upper Saxony, he entered upon it in the year 1665.

Some years afterwards, he was appointed to the direction of the choir in the same church; and, as it is supposed, continued

in that station until the time of his death, which took place in the year 1717.

His works are numerous. Among them there is a history of vocal and instrumental music, which was published at Dresden, in the year 1690, with the title of "*Historiche Beschreibung dur edelen Sing und Klingkunst.*" This is written in chronological order, and the author begins it with an account of the invention of the harp by Jubal. He has delineated the Hebrew instruments chiefly from the authority of Joannes Schutterus, the author of *Collectanea Philologica.* The Grecian and Hebrew music are treated at some length, and the history is continued through all the later writers to his own time, concluding with an account of himself and his studies.

He dates the invention of music in consonance, from the year 940, and ascribes it to St. Dunstan, who, he says, composed songs, in different parts, for bass, tenor, descant, and vagant, or alt. He asserts, however, that St. Dunstan proceeded no further in it, than to the *contrapuntus simplex*, and that it was not till some years after its invention, that the practice of singing in consonance became general.

Printz appears to have been an able man in his profession, and to have bestowed great pains in the composition of his work, the brevity of which is its only fault. Another work by him has been mentioned, "*De Instrumentis in toto Orbe Musicis,*" which is said to have been written only a short time before his death.

PRIOLI, (Giovanni) chapel-master to the emperor Ferdinand II. at Vienna, at the beginning of the seventeenth century, published, among many other works, "*Pars I. Concentuum Sacrorum,*" Venice, 1618; "*Misse à 8 e 9 voc.,*" Venice, 1624; and "*Delicie Musicali,*" Vienna, 1625.

PROCKSCH, (Gaspard) a good German clarionetist, and composer for his instrument; some of his music was published at Paris, about the year 1779.

PRONOMUS, an ancient Theban musician. He was the inventor of a flute, upon which he could play in three different modes. Before his time, there was a particular flute for every mode or key: and so out of tune are the generality of modern flutes, it were almost wished that the custom had still continued. The words and music of a hymn, composed by Pronomus for the inhabitants of Chalcis, when they went to Delos, were subsisting in the time of Pausanias, as was likewise the tomb of this musician, erected by the citizens of Thebes, near that of Epaminondas.

PROTA, (Ignasio) born at Naples in 1699, was distinguished both as a teacher and composer. It appears that celebrated masters must have been as numerous at this period as they are rare at others. Italy was never more avaricious of the pleasures of harmony than when, having for some time enjoyed those of the other arts, and after she was, as it were, glutted by the contemplation of the *chef-d'œuvres* in painting, sculpture, and architecture, of which genius had been so prodigal to her during three centuries, the great masters of harmony appeared at Naples, Rome, Milan, and Venice. Prota first studied in the conservatory Dei Poveri di Gesu Cristo, and afterwards in that of La Pietà, under Alessandro Scarlatti; but, from the rank of a pupil, he soon rose to that of a master, and was named director of the latter of these establishments. Prota is amongst the last of those whose time was chiefly absorbed by instruction. We know of none of his compositions; but as his reputation is somewhat extended, it is probable that it is due both to his labours as a composer and a professor. His style is asserted to have been full of truth and expression.

PROVEDI, (Francesco) author of an Italian treatise entitled "*Paragone della Musica Antica e della Moderna.*" This is to be found in the first volume of the *Raccolta d'Opusculi Scientifici e Filologici*, Venice, 1754.

PRUDENT, a French musician, composed the opera of "*Les Jardiniers,*" performed, in 1771, at the Théâtre Italien at Paris.

PRUDENTIUS, (Bertrandus) a monk of Poitou, left, at his decease, a manuscript

poem, entitled "*L'Eloge de la Musique.*" It is still in the royal library at Paris.

PTOLEMY. This great astronomer and musician seems the most learned, close, and philosophical writer upon the subject of music among the younger Greeks. He appears to have been more a free agent, and a more bold and original thinker on the subject, than most of his predecessors; indeed he was not insensible of his own force and superiority, for he treats all former musical writers and their systems with little ceremony. Some parts of his disputes and doctrines are now become unintelligible, notwithstanding all the pains that our learned countryman, Dr. Wallis, bestowed on him one hundred years ago; particularly his third book, which forms a very striking contrast with the scientific solidity and precision of the two first. The instant he sets his foot within his beloved circle, the magic of it transforms him at once from a philosopher to a dotard. He passes suddenly from accurate reasoning and demonstration to dreams, analogies, and all the fanciful resemblances of the Pythagorean and Platonic schools; discovers music in the human soul and the celestial motions; compares the rational, irascible, and concupiscent parts of the soul to the eighth, fifth, and fourth; makes the sciences and the virtues, some diatonic, some chromatic, and some enharmonic; turns the zodiac into a lyre, making the equinoctial the key-note of the Dorian mode, sends the mixo-Lydian to Greenland, and the hyper-Dorian to the Hottentots.

He seems to have been possessed with an unbounded rage for constructing new scales, and correcting those of former times. He gives us no less than eight different forms of the diatonic scale, three of which were his own, the other five went under the names of more ancient musicians of great renown: such as Archytas, of Tarentum, Aristoxenus, Eratosthenes, and Didymus. Most of these scales seem but to differ in deformity, according to our present ideas of harmony and temperament. Indeed there is only one of them which modern ears could suffer.

PUCITTA, an eminent Italian dramatic composer, resided some years in this country during the latter part of the last century, and composed several operas, the most popular of which was entitled "*La Vestale.*" The titles of some of his other operas were "*Boadicea,*" "*Aristodemo,*" "*La Genévra di Scozia,*" "*Le tre Sultane,*" "*I Villeggiatori Bizarri,*" "*La Caccia di Enrico IV.*" and "*Adolfo e Clara.*" The music of Pucitta contains many beauties, and seems to be extraordinarily overlooked. Pucitta also wrote, in 1802, an opera buffa for Milan, entitled "*Il Puntiglio.*" It was completely successful.

PUERINI, (GIULIO CESARE) a good master of the Roman school, composed an oratorio there in 1692.

PUESDENA, (FRANCESCO) court chapel-master in Sicily, brought out at Venice, in 1692, an opera entitled "*Gelidaura.*"

PUGNANI, (GAETANO) a celebrated violinist to the king of Sardinia, was born at Turin in 1758. From his childhood he received instructions in music of G. Battista Somis, his countryman, and one of the best pupils of Corelli. In 1754, Pugnani went to Paris, where he performed at the *concert spirituel*, and where, at that time, J. Stamitz, Gavinićs, and Pagin were at the zenith of their fame. After a short stay in France, Pugnani proceeded to the other capitals of Europe, and remained a long time in this country. It is here that he composed some of his principal violin music. About the year 1770, he returned to Italy. Some curious anecdotes are related of Pugnani, amongst which are the following. In his early youth, but when already much advanced on the violin, he went to Padua, to see Tartini, and consult him on his playing; before he commenced, begging of Tartini to give him his free opinion. Scarcely had he begun a sonata, when Tartini caught hold of his arm, and said, "You are too high." He then recommenced, and coming to the same passage, Tartini again stopped him, saying, "You are too low." On this, he quietly laid down his violin, and entreated that great master to give him some lessons. He remained, in fact, for some months at

Padua for [that purpose, studying under Tartini's directions. Pugnani was one day at a French house of entertainment, called the *Délices*, where Voltaire recited some poetry, to which the violinist listened with the most lively interest. Madame Denis then begged Pugnani to perform on the violin; he accordingly commenced, but irritated at hearing Voltaire still speak loud and interrupt his performance, he exclaimed, at the same time locking up his violin, "*M. de Voltaire fait très-bien les vers, mais quant à la musique, il n'y entend pas le diable.*" He was once performing a concerto in a very numerous company, and had come to an *ad libitum* passage, when he was so lost in attention to his playing, that, thinking himself alone, he walked about the whole room till he had finished his very beautiful cadence. Pugnani founded a violin school at Turin, in the same way as Corelli had done at Rome, and Tartini at Padua. From his school issued many of the first violinists of the latter part of the last century; amongst others, Viotti, Bruni, Olivieri, &c. It has been remarked that the pupils of Pugnani were particularly skilful in the direction of an orchestra. This, indeed, was the principal talent of their master, which he had the art of transmitting to others. "He commanded the orchestra," says Rangoni, "like a general in the midst of his soldiers; his bow was the staff of authority, to the movements of which every one paid the most exact attention. By a single stroke with it on the desk he animated the whole orchestra, hastening or retarding the time at his pleasure. To the singers, also, he had the habit of explaining the slightest shades of distinction in their parts; and, in fine, kept the vocal and instrumental performers in perfect union." Pugnani published in London, Amsterdam, and Paris, thirteen operas of instrumental music, amongst which are the following: "*Six Violin Trios,*" Op. 1, London, 1763; "*Six Violin Trios,*" Op. 2, London, 1763; "*Six Violin Quartets,*" Op. 3, London, 1763; "*Six Overtures,*" Op. 4, London, 1763; "*Six Violin Solos,*" Op. 7, London, 1763; "*Six Overtures,*" Op. 8, London, 1763; and "*Three Quintets,*" London, 1763. He also published, in 1770, some trios with an accompaniment for the violin and bass, forming his Op. 6. His principal dramatic works are the following, most of which were composed for the opera at Turin during the time he conducted the orchestra there: "*Issea, per le Nozze della Contessa di Provensa,*" 1771; "*Tamas Kouli-kan,*" 1772; "*L'Aurora, per le Nozze di S. A. R. il Principe di Piemonte,*" 1775; "*Achille in Sciro,*" 1785; "*Demofoonte,*" 1788; "*Demetrio à Rodi, per le Nozze di S. A. R. il Duca d'Aosta,*" 1789. The whole of these works were successful at most of the theatres in Italy. Pugnani died at Turin in 1798, and J. B. Cartier has written his eulogium in these few words: "He was the master of Viotti."

PUHL, (W.) a German composer, who resided at Milan towards the end of the last century. He published, in 1784, at Berlin and Amsterdam, "*Six Symphonies,*" Op. 1; "*Six Quartets,*" Op. 2; "*Three Concertos for V.*" Op. 3; "*Six Duos for V.*" Op. 4; and "*Six Quintets for V.*" Op. 5.

PUHLER, (JOHANN) of Schwandorf, in Bavaria, was at first chapel-master to the emperor Ferdinand I., and afterwards master of the choristers in the catheral at Ratisbon. He published at Munich, in 1582, a selection from the works of Orlando di Lasso.

PUJOLAS. There were two musicians of this name (father and son) at Paris, in 1790. They published the following works: "*Huit Marches à l'Usage Militaire;*" "*Six Trios à Fl., V., A., B., Liv. 1 et 2,*" Op. 3, 1792; "*Six Trios à 2 V. et B.,*" Op. 4; "*Six Duos à 2 Fl.,*" Op. 6, Offenbach, 1793; "*Six Quat. à Fl., V., A., et B., Liv. 1 et 2,*" Op. 8, Paris, 1796; "*Premier Concert à Violon principal avec Acc.,*" Paris, 1797; and "*Six Duos p. 2] Fl.,*" Op. 9, 1801.

PULITI or DE PULITIS, (GABRIELE) a Franciscan monk, and organist at the cathedral church of Capo d'Istria, published at

Venice, in 1618, "*Salmi e Litanie della Madonna à 5 voci.*"

PUNTO, (JOHANN WENZEL.) This celebrated performer on the horn, whose name was properly Stich, was born at Tetschen, in Bohemia, in 1755. His instructor on the horn was Hampel, of Dresden, under whose care he was placed by the count Von Thun, of whom Punto was by birth a serf. From Dresden he returned to the count's service at Prague, but was so ill-used by his master as shortly after to decide on privately quitting that kingdom; which step he put in execution, after encountering many difficulties. After passing the frontier, he changed his name to Punto. He then travelled to various courts of Germany, where his powers on his instrument occasioned general astonishment and admiration. He died at Prague in 1803. The following is a list of his principal works: "*Méthode pour apprendre facilement les Elémens des premier et second Cors aux jeunes Elèves, dans laquelle sont indiqués les Coups de Langue et les Liaisons les plus nécessaires, pour tirer les beaux Sons de cet Instrument, composée par Hampel, et perfectionnée par Punto, son Elève,*" Paris, 1798; "*Etudes pour le Cor,*" Paris, 1798; "3 *Quintetti à Corno* 2*do. Ob. o Fl., V., A., et B.,*" Paris, 1798; "6 *Quartetti à Corno* 2*do., V., A., et B.,*" Ops. 1, 2, et 3, Paris, 1798; "12 *petits Trios à* 3 *Corni,*" Paris, 1798; "24 *petits Duos à* 2 *Corni,*" Paris, 1793; "*Duos d'Airs à* 2 *Cors,*" Paris, 1793; "3 *Quatuors favor. de l'Auteur, p. Fl., A., et B.,*" Op. 18, Paris, 1796; "3 *Quat. favor. p. Cor, V., A., et B.,*" Op. 18, Paris, 1796; "*Concerto p. Corno primo in Es, à* 9, *No.* 3," Paris, 1793; "*Conc. p. Corno secondo, No.* 5," Paris, 1797; "*Conc. p. Corno* 2*do. in D, No.* 6," Paris, 1797; "*Conc. p. Corno* 2*do. in F, No.* 7," Paris, 1798; "*Conc. p. Corno princip. avec Acc. à gr. Orchest.,*" Paris, 1800; "20 *Trios à* 3 *Cors,*" Paris, 1800; "8 *Duos à* 2 *Cors,*" Paris, 1800; "*Etude ou Exercice Journalier, Ouvrage périodique pour le Cor,*" Paris, 1800; "6 *Trios p. Fl. ou* 2 *V. et B.,*" Paris, 1800; "3 *Quint. p. Cor, Fl., ou Hautb., V., A., et B.,*" 1800; "3 *Duos p. Cor et Basson,*" 1802; and "*Sextuor p. Cor, Clar., Basson, V., A., et C. B.,*" Op. 34, 1802.

PUPPO, (JOSEPH) born at Lucca in 1749. He received his early musical education in the conservatory of St. Onofrio, at Naples. Here his progress in the study of composition was as brilliant as rapid; but his inclination still led him to devote his principal attention to the violin. After quitting the conservatory, he visited several cities of Italy, the south of France, Spain, Portugal, England, Scotland, Ireland, and at length settled at Paris, where he resided many years. In 1789, he directed the orchestra of the Théâtre de Monsieur there, in conjunction with Mestrino and Viotti; and, in 1799, he was *chef-d'orchestre* at the Théâtre Français. He has since retired to Italy. His publications are few, and all instrumental.

PURCELL (HENRY) was born in 1658. His father Henry and uncle Thomas Purcell were both musicians, and gentlemen of the chapel royal at the Restoration. From whom Henry received his first instructions in music cannot be ascertained; but his father dying in 1664, when he was only six years old, it is probable that he was qualified for a chorister by captain Cook, who was master of the children from the Restoration till his death, in 1672. As Purcell was appointed organist of Westminster abbey at eighteen years of age, he must have learned the elements of his art at an early period of his life. He certainly was taught to sing at the king's chapel, and received lessons from Pelham Humphrey, Cook's successor, till his voice broke; an accident which usually happens to youth at sixteen or seventeen years of age.

After this, perhaps, he had a few lessons on composition from Dr. Blow, which were sufficient to cancel all the instructions he had received from other masters, and to occasion the boast inscribed on his tombstone, that he had been "*Master to the famous Mr. Henry Purcell.*"

Nothing is more common than this petty larceny among musicians. If the first mas-

ter has drudged eight or ten years with a pupil of genius, and it is thought necessary, in compliance with fashion or caprice, that he should receive a few lessons from a second, the persevering assiduity of the first and principal instructor is usually forgotten, while the second arrogates to himself the *whole* honour, both of the talents and cultivation of his new scholar.

Purcell is said to have profited so much from his first lessons and early application, as to have composed, while a singing-boy in the chapel, many of his anthems, which have been constantly sung in our cathedrals ever since. Eighteen was a very early age for the appointment of organist of Westminster abbey, one of the first cathedrals in the kingdom for choral compositions and performance. It was not likely he would stop here: the world is more partial to promising youth than to accomplished age. At twenty-four, in 1682, he was promoted to one of the three places of organist of the chapel royal, on the death of Edward Low, the successor of Dr. Christopher Gibbons in the same station. After this, he produced so many admirable compositions for the church and chapel of which he was organist, and where he was certain of having them better performed than elsewhere, that his fame soon extended to the remotest parts of the kingdom. From this time, his anthems were procured with eagerness, and heard with pious rapture wherever they could be performed; nor was he long suffered to devote his talents exclusively to the service of the church. He was very early in life solicited to compose for the stage and chamber; in both which undertakings he was so decidedly superior to all his predecessors, that his compositions seem to speak a new and more intelligible language. His songs contain whatever the ear could then wish, or heart feel. In fact, no other vocal music was listened to with pleasure, for nearly thirty years after Purcell's death; when they gave way only to the favourite opera songs of Handel.

The unlimited powers of this musician's genius embraced every species of composition that was then known, with equal felicity. In writing for the church, whether he adhered to the elaborate and learned style of his great predecessors, Tallis, Bird, and Gibbons, in which no instrument is employed but the organ, and the several parts moving in fugue, imitation, or plain counterpoint; or, on the contrary, giving way to feeling and imagination, adopted the new and more expressive style, of which he was himself one of the principal inventors; accompanying the voice parts with instruments, to enrich the harmony, and enforce the melody and meaning of the words, he manifested equal abilities and resources. In compositions for the theatre, though the colouring and effects of an orchestra were then but little known, yet, as he employed them more than his predecessors, and gave to the voice a melody more interesting and impassioned than during that century had been heard in this country, or even, perhaps, in Italy, he soon became the delight and darling of the nation. And in the several species of chamber music which he attempted, whether sonatas for instruments, or odes, cantatas, songs, ballads, and catches for the voice, he so far surpassed whatever our country had produced or imported before, that all other musical compositions seemed to have been instantly consigned to contempt and oblivion.

Many of his numerous compositions for the church, particularly those printed in the second and third volumes of Dr. Boyce's collection, are still retained in our cathedrals, and in the king's chapel.

Besides the whole service, with three full and six verse anthems, in Dr. Boyce's collection, there are nine verse and full anthems, wholly different, still sung in the cathedral at York. And in Dr. Tudway's collection in the British Museum, there are, besides a whole service in B flat, different from that in Boyce, eight full and verse anthems different from all the rest, four of which were composed for the chapel royal of Charles II., with instrumental accompaniments. And, exclusive of these, and the hymns printed in the two books of *Har-*

monia Sacra, in a manuscript bequeathed to Christchurch, Oxford, by Dr. Aldrich, there are two motets and a "*Gloria Patri*" for four and five voices, in Latin, with seven psalms and hymns for three and four voices, by our fertile and diligent composer, which have all their peculiar merit, while some of them may, without hyperbole, be said to reach the true sublime of sacred music.

To enter into a critical examination of Purcell's numerous compositions, would exceed the limits, and be foreign to the purpose of this work; we cannot, however, avoid a few remarks on his "*Te Deum and Jubilate.*"

It has been erroneously imagined that these were originally composed for the feast of the sons of the clergy; and Dr. Tudway says positively, that the "*Te Deum and Jubilate*" of Mr. Henry Purcell were intended for the opening of the new church of St. Paul, and though he did not live to see it finished, they were afterwards performed three several times, when queen Anne went thither in state. The following title to a printed copy in the library of Christchurch, Oxford, incontestably confutes both these opinions, "*Te Deum and Jubilate, for Voices and Instruments, made for St. Cecilia's Day*, 1694, *by Henry Purcell.*"

The custom, since Purcell's time, of opening this magnificent and venerable hymn with an overture or symphony, which Handel and Graun have done so powerfully, renders the beginning of our countryman's composition somewhat abrupt, and inferior in dignity to the subject. There is, however, a stock of genius, boldness, and effect in the four last bars of the first line, where the discords are struck by the trumpets, and resolved by the violins, which marks the great musician.

There is likewise a grandeur in the movement, and richness in the harmony of the chorus "*All, all the earth doth worship Thee;*" and the distribution of the parts in ascending after each other by the harmonic intervals of the perfect chord, has a beautiful effect. But all the composers of this hymn seem to have mistaken the cry of *joy* for that of *sorrow*, in setting "*To Thee all angels cry aloud.*" Here Purcell, as well as Handel, has changed his key from major to minor; and in modulation, admirable in itself, has given the movement a pathetic expression, which, in reading, and considering the idea of that eternal praise which the heavenly hosts offer up to the throne of God, it does not seem to require.

The cherubim and seraphim singing in *duo*, and the universal acclaim of *holy*, are certainly most happily designed, and expressed almost with the energy of inspiration. And in the choruses and disposition of the whole work, Purcell is still, and ever will continue, admirable among Englishmen, as long as the present language of this hymn shall remain intelligible.

"*Also the Holy Ghost the comforter,*" is a delightful fragment of harmony and melody, which time can never injure; and "*Thou art the King of Glory,*" in double fugue, is grand and masterly. "*When thou tookest upon thee,*" and "*When thou hadst overcome the sharpness of death,*" have permanent beauties of melody, contrivance, and expression, that are wholly out of the reach of fashion. The whole movement of "*O Lord, save thy people,*" in which the sound is truly an echo to the sense, and likewise the expression of the words, "*Lift them up for ever,*" is admirable.

The supplication at the words, "*Have mercy upon us,*" is truly pathetic; but the short fugue, "*Let me never be confounded,*" though regular, might have been written by a man of less genius than Purcell.

The opening of the "*Jubilate*" is well calculated to display a fine performer, and, therefore, the military cast which is given to the whole air *may* be proper; it does not, however, appear to us to be exactly appropriate. Yet Purcell and his contemporaries in England were of a different opinion, as it prevails too generally in all their works.

"*Be ye sure, &c.,*" if sung with taste and feeling, will always be good music; and so will the next movement, as long as the science of music shall be held in reverence. In

the verse, "*For the Lord is gracious,*" Purcell had displayed his uncommon powers of expression, particularly at "*His mercy is everlasting,*" which is exquisite composition. The "*Gloria Patri, alla Palestrina,*" but more animated, perhaps, than any movement that Palestrina was ever permitted to compose, abounds with such science and contrivance, as musicians can alone properly appreciate; but the general effect of the whole is so glorious and sublime; that it cannot but charm into rapture the most ignorant, as well as the most scientific hearer.

These admirable compositions were constantly performed at St. Paul's on the feast of the sons of the clergy, from the decease of the author, in 1695, till the year 1713, when Handel's *Te Deum* for the peace of Utrecht was produced by command of queen Anne. From which period, till 1743, when Handel's second *Te Deum* for the battle of Dettingen was composed, they seem to have been alternately performed. Since that time, Purcell's "*Te Deum and Jubilate*" have been but seldom executed, even at the triennial meetings of the three choirs of Hereford, Worcester, and Gloucester. Handel's superior knowledge and use of instruments, and more polished melody, added to the novelty of his productions, took such entire possession of the national favour, that Purcell's "*Te Deum*" is now only performed occasionally, as an antique curiosity.

Our author's theatrical compositions, if we recollect the number and excellence of his productions for the church, and the shortness of his life, will surprise by their multiplicity.

Of his detached and incidental songs, dialogues, and scenes, which were performed at our national theatre, those whose merits are prominent will be mentioned in speaking of the "*Orpheus Britannicus,*" or posthumous collection of his miscellaneous compositions. But before we enter on an examination of this work, it is necessary to acquaint the reader that the chief part of his instrumental music for the playhouse is included in a publication that appeared two years after his decease, under the title of "*A Collection of Ayres, composed for the Theatre, and on other Occasions, by the late Mr. Henry Purcell. London, printed for Frances Purcell, Executrix of the Author,*" 1697.

These airs are in four parts, for two violins, tenor, and bass, and continued to be played as overtures and act tunes, till they were superseded by Handel's hautboy concertos, as those were by his overtures; while Boyce's sonatas, and Arne's compositions, served as act tunes. In process of time, these were supplanted by Martini's concertos and sonatas; which, in their turn, were abandoned for the symphonies of Stamitz, Canabich, Holtzbauer, and other Germans, with those of Abel, Bach, and Giardini; which, having done their duty, "slept with their fathers," and gave way to those of Vanhall, Pleyel, and Boccherini; which are now gradually sinking into insignificance, being all completely eclipsed by the stupendous grandeur of Haydn, Beethoven, Mozart, Cherubini, and some others, whose symphonies are the delight and admiration of the present day: "Sic transit gloria musicorum," (so transitory is the musican's fame.)

Few of Purcell's single songs appear to have been printed during his life. The collection of his vocal secular music, which reflects the greatest honour on his memory, and long rendered his name dear to the English nation, was published by his widow two years after his decease, under the title of "*Orpheus Britannicus.*" Here were treasured up the songs, from which the natives of this island received their first great delight and impression from the vocal music of a *single voice.* Before that period, we had cultivated madrigals and songs in parts, with diligence and success; but in all single songs, till those of Purcell appeared, the principal effects were produced from the *words,* and not the *melody*; for the airs, antecedent to Purcell's time, were as misshapen as if they had been composed of notes scattered about by chance, instead of being cast in a regular mould. Exclusive

admirers of modern symmetry and elegance may call Purcell's taste barbarous; yet, in defiance of superior cultivation and refinement, and of every vicissitude of fashion, through all his rudeness and barbarism, original genius, feeling, and passion are, and ever will be, discernible in his works, by candid and competent judges of the art.

The following is Dr. Burney's critique on the music in the "*Orpheus Britannicus.*"

"'*Ye twice ten hundred Deities,*' opens with, perhaps, the best piece of recitative in our language. The words are admirably expressed throughout this song by modulation as well as melody; and there is a propriety in the changes of movement, which does as much honour to Purcell's judgment as the whole composition to his genius. If ever it should be said of a composer that he had *devancé son siècle*, Purcell is entitled to that praise. The music in '*King Arthur*' is well known, and frequently performed: in this there are movements, particularly in the duet, '*Two daughters of this aged stream,*' and '*Fairest isle all isles excelling,*' which the lapse of a century has not injured. These do not, perhaps, contain a single passage which the best of modern composers would reject.

"'*From rosy bowers,*' is said to have 'been set in his last sickness,' at which time he seems to have realized the poetical fable of the '*Swan,*' and to have sung more sweetly as he approached his dissolution.

"The variety of movement, the artful, yet pathetic modulation, and, above all, the exquisite expression of the words, render it the most affecting composition extant, to every Englishman who regards music, not merely as an agreeable arrangement and combination of sounds, but as the vehicle of sentiment, and the voice of passion. To those who understand the full power of our language, and feel the force, spirit, and shade of meaning which every word bears according to its place in a sentence, may we not venture to repeat, that this unrivalled composition will have charms and effects, which, perhaps, Purcell's music only can produce.

"'*Where Myra sings,*' is a duet that will ever be captivating as long as the world remains intelligible; of which he has augmented the force by notes the most select and expressive that the musical scale can furnish.

"'*Lost is my quiet,*' is another duet, still in its bloom. And '*Celebrate this festival,*' a birthday song for queen Mary, is still graceful and pleasing, notwithstanding its old-fashioned thoughts and embellishments.

"'*I'll sail upon the Dog Star,*' has all the fire of Handel's prime. '*Mad Bess*' is a song so celebrated, that it needs no panegyric or renewal of public attention, as every captivating English singer revives its memory.

"'*Let Cæsar and Urania live,*' was a duet in a birthday ode during the reign of William and Mary, which continued so long in favour, that not only while these sovereigns jointly wielded the sceptre, but even when George II. had lost his royal consort, and there ceased to be a Urania for whom to offer up prayers, Dr. Greene, and after him Dr. Boyce, used frequently to introduce it into their own and the laureate's new odes. The latter part of this duet is extremely beautiful.

"'*I attempt from love's sickness to fly,*' is an elegant little ballad, which, though long dead, might easily be reanimated and brought into fashion by the voice of any favourite singer, who might be disposed to try the experiment.

"The short scene in '*Bonduca,*' beginning with the words, '*Hear, ye gods of Britain,*' abounds in beauties of various kinds. The introductory sentence just cited has anticipated a species of dramatic music which has been supposed of recent invention. It is set in an accompanied recitative, a *tempo* or *aria parlante.*

"It is said that queen Mary having expressed her entire approbation of the old Scotch tune, '*Cold and raw,*' Purcell made it a perpetual bass to an air in the next birthday ode, 1692, beginning, '*May her blest example chase,*' a piece of pleasantry which is likewise said to have been occa-

sioned by her majesty asking for this tune after Mr. Gostling, one of the gentlemen of the chapel royal, and the celebrated Mrs. Arabella Hunt, with Purcell to accompany them on the harpsichord, had exerted their united talents to amuse so great a personage with compositions, which they, mistakenly, thought of a superior class.

"The pleasing melody and harmony, and the ingenious design and variety of movement in the duet, '*I spy Celia,*' cannot but afford considerable entertainment to Purcell's admirers, and, indeed, to the admirers of English music in general.

"'*Bonduca,*' of which he set the songs in the last year of his life, 1695, and '*The Prophetess, or History of Dioclesian,*" which he set entirely after it was transformed into an opera by Dryden, were both originally written by Beaumont and Fletcher. Purcell's music for the last was performed at the Queen's theatre, 1690, and published by himself, in score, in 1691.

"In this opera, the ballad air '*What shall I do to show how much I love her?*' after it had done its duty to these words upwards of thirty years, became the favourite tune in the *Beggar's Opera*, from its first performance, in 1727, to the present time, where it is adapted to the words, '*Virgins are like the fair flower in its lustre, &c.*'."

It does not appear that in Purcell's time any of the works of Corelli had been published, even in Italy, and though, a few years before his death, they might have been brought hither and circulated in manuscript, yet they were not sold at any of our music shops till 1710; so that Purcell had no better Italian instrumental music to imitate than that of Bassani, Torelli, and others inferior to them. Yet are his sonatas infinitely superior in fancy, modulation, design, and contrivance to every production of that description anterior to the works of Corelli.

In regard to his models of vocal music, we may discern his obligations to Carissimi in the best of his recitatives, and to Lulli in the worst; and it is evident that he admired Stradella's manner of writing, though he scorned to pillage his passages.

We must not take our leave of Purcell's vocal music without a grateful memorial of his catches, rounds, and glees, of which the humour, originality, and melody were so congenial with the national taste, as to render them almost the sole productions of that facetious character, in general use, for nearly fourscore years; and though the countenance and premiums recently bestowed upon this species of composition, united with the modern refinements in melody and performance, have given birth to many glees of a more elegant, graceful, and exalted kind, than any which Purcell produced, yet he seems hardly ever to have been equalled in the wit, pleasantry, and contrivance of his catches.

We shall here conclude our history of Henry Purcell, which, we fear, by many Italianized readers, may be considered already too circumstantial. Had his short life been protracted, we might, perhaps, have had a school of secular music of our own, which we cannot to this day boast of. In many instances, he has surpassed even Handel in the expression of English words and national feeling; and we may fairly sum up his merits as a musician in a single sentence. His beauties in composition were entirely his own, while his occasional barbarisms may be considered as unavoidable compliances with the false taste of the age in which he lived. The following epitaph, written by Dryden, is placed on the tomb of Purcell:

Here lies
Henry Purcell, Esquire,
Who left this life,
And is gone to that blessed place
Where only his harmony
Can be exceeded.
Obiit 21mo. die Novembris,
Anno ætatis suæ 37mo.
Anno Domini, 1695.

PURCELL, (DANIEL) brother to the preceding, from whom he derived most of that little reputation which, as a musician, he obtained. He was, for some time, organist of Magdalen college, Oxford, and

afterwards of St. Andrew's church in Holborn. He offered himself as candidate for a prize, payable out of a sum of two hundred pounds raised by a party of the nobility, to be given to the four best composers of music to Mr. Congreve's poem, the "*Judgment of Paris.*" Weldon and Eccles obtained the two highest prizes, and he is supposed to have succeeded in one of the others.

Daniel Purcell composed the music to an opera called "*Brutus of Alba, or Augusta's Triumph,*" written by George Powell the comedian, and performed, in 1697, at the theatre in Dorset garden; and to another, entitled "*The Grove, or Love's Paradise.*" The latter, which was his *chef-d'œuvre*, appears to have been written in Southwick, in Hants, the seat of Philip Norton, Esq., where, during the summer time, the friends of that gentleman were frequently entertained with dramatic representations; or else the Grange, in the same county, the residence of his principal friend and patron, Anthony Henley, Esq. He was also the composer of many of the songs for different plays, several of which are inserted in the *Pills to purge Melancholy.* These have in general but little to recommend them, and their author is at this day better known for his puns, with which the old jest-books abound, than for his musical compositions.

PURKIS (JOHN) was born in London in 1781. His extraordinary genius for music was discovered in early infancy, and was considered by his parents as a blessing of Divine Providence in compensation for the greatest calamity that can befall human nature, and with which this child of genius was visited; it being discovered, when he was about twelve months old, that he had been totally blind of cataract in both eyes from his birth. It need scarcely be added, that the best advice from eminent oculists of that day, was sought after; they, however, offered no hopes of relief, which, at the moment, was a source of inconsolable grief to his parents. But the wisdom of the Creator was beyond their conception; for no sooner was the child possessed of the powers of speech, than his parents were convinced of his acute sensibility to sounds, nothing affording him so much amusement as the jingling of a bunch of keys, or the sound of a drum or trumpet. At three years of age, he could sing correctly several popular airs, and his fingers were always in motion like those of a musician. These early symptoms of genius were carefully watched and cultivated by his anxious parents; and no opportunity was ever lost of gratifying their child of misfortune (as they considered him) with the sounds of musical instruments, under the hands of accomplished players. At about six years of age, his intellect and capacity for music were found so strong, that it was determined he should be placed under a master of ability; and accordingly a contract was entered into with Thomas Grenville, then organist of the Foundling hospital, and a blind man also, but of good abilities, and celebrated for his care in the instruction of blind persons. He taught the theoretical parts of music to the blind by means of a mechanical table and apparatus invented by the late Mr. Stanley, whose abilities have immortalized his name. Here it is but justice to say, that much merit was due to Grenville for the great attention he paid in imparting the knowledge of the use of Stanley's table to his infant pupil Purkis, and for the general interest he took in the progress of his studies, which were so rapid, that at seven years of age he could perform many overtures of Handel and others of the celebrated old masters, on the organ, in a surprising manner; indeed, so finished was his style of playing, that persons hearing the instrument, and not seeing the performer, could not believe that it was a blind child who produced such effects. At this tender age, he was in the habit of playing voluntaries and other parts of the service at the Foundling chapel, to the great delight of his master and the congregation, who frequently seated themselves in the organ-gallery, for the purpose of being eye-witnesses to the playing of young Purkis, who was then generally known at the chapel

by the appellation of *young Handel.* Caressed as he now was by all classes of persons, his abilities could not but be highly gratifying to his parents; and that calamity which they first considered a misfortune would already have been forgotten, but for the extra attendance necessary in his domestic concerns. At nine years of age, it may be fairly stated, that young Purkis had so far accomplished himself in organ playing, as to require little aid of a master; and it was about this period that his musical memory began to display itself in so extraordinary a manner, as to leave no doubt of his possessing very unusual talents. The Stanley table was now thrown aside; for, when a new piece of music was to be added to his store, it was only requisite for any person capable of reading music to take up a book and read over the time and characters, as rapid as a newspaper would be read over by one person to another, and the composition became instantly transmitted to little Purkis's memory, ready for performance on the instrument, when required. Indeed one of his near relations, to whom we are indebted for the favour of this memoir, has himself witnessed many pages of newly published music being read by the fireside to this extraordinary genius, when he did not touch an instrument till the following day, and could then remember the whole of the preceding lecture. Having, as before stated, acquired the age of nine years, he was presented with the vacant situation of organist to Margaret chapel, in Margaret-street, Cavendish-square, where he received a stipend of ten pounds per annum for the duties of the office, which he filled to the ample satisfaction of his employers for a space of nearly three years, when the situation of organist to the parish church of St. Olave, Southwark, became vacant. And here we find young Purkis led by his anxious father into a contested election with eleven adult candidates for this appointment, taking the lead at a trial of skill in performances on the church organ, and, after a three days' poll, triumphantly placed, at the early age of twelve, in the situation of organist to that parish, by a majority of one hundred and eleven. He, of course, relinquished the chapel in Margaret-street, for the improved income of thirty pounds per annum. On procuring this appointment, the subject of our memoir felt himself stimulated to bestow additional pains on every branch of his profession; and he has been known to devote, about that period, eight and even ten hours a day to study and practice. He now also attempted authorship, and published a "*Sonata for the Piano-forte,*" and likewise adapted the overture to "*Oscar and Malvina,*" as a duet for the same instrument. As we trace him through his studies, we also find that he progressively became master of many different instruments, the knowledge of which he acquired entirely by self-application. He has been known to take the first violin in a quartet, and lead it in a masterly style; he is a good tenor player, and has enjoyed many hours of harmony with the celebrated Lindley, in playing duets with him on the violoncello, on which instrument he is an excellent performer. The harp also became in turn a favourite, and is an instrument on which he plays nearly as well as on the piano-forte. Even wind instruments were not neglected by him, and he made himself familiar with the French horn, bassoon, hautboy, clarionet, flute, flageolet, and indeed almost every instrument used in the orchestra. Thus, from being a constant attendant at all the most popular concerts, his whole delight, it may fairly be presumed, was derived from his studies; and he found from his scientific analysis of public musical performances such an inexhaustible variety of entertainment, as to counterbalance those delights which human nature presents to those blessed with vision, and to which he was an utter stranger. We can, indeed, record as a fact, that his ear is so acute, that, if a whole orchestra are performing, and one instrument in the band is a quarter of a tone too flat or too sharp, Purkis can discriminate the error, and point out the identical instrument from which it has arisen. It is also

worthy of remark, that, when any manuscript or new composition is performed in his presence, his memory is so retentive, that, on the day following, any person who will apply pen to paper and write according to his dictation, will find themselves possessed of the subject of the manuscript composition. Still following him through his enterprising career, we next find his name in the list of candidates for the situation of organist at many churches where vacancies were declared. This he did chiefly for the sake of playing their different organs, and, in one or two instances, he will appear to have been a favourite candidate. We may here mention, that, from his familiarity with church organs, he is found to have acquired a very extensive knowledge of the mechanism of that instrument, and can, after performing on any large organ, very accurately calculate the number of pipes it contains. He also well judges the required powers of an organ, or what force of tone is adapted to buildings of certain dimensions. Purkis had now been three times an unsuccessful candidate for the situation of organist to the honourable society of the Temple, when, notwithstanding his appointment at St. Olave's, Southwark, he accepted a deputy organist's situation at the Temple church for upwards of three years; and this more from the pleasure he derived from playing on the finest organ in the kingdom, (as he considered it) than for the emolument. We must not here omit to notice, that, although Purkis has never travelled out of his native country, he has performed on almost all the popular organs in England, namely, at the cathedrals of Exeter, Salisbury, and Winchester, Bristol, Bath, &c.; he has therefore had good opportunities of judging of the comparative qualities of that instrument. At little more than twenty-one years of age, we find Purkis combating for the situation of organist to St. Clement's Danes, Strand; where, after a contest of several weeks, his abilities were rewarded with success, and he took his seat as organist of that church, not relinquishing his appointment at St. Olave's, Southwark, until he had filled it for many years to the entire satisfaction of the inhabitants; in proof of which, on electing a new organist, he was appointed umpire in the church, at a trial of skill amongst the candidates for the succession to his office.

We have already remarked that Purkis showed some degree of mechanical knowledge, and we now take the opportunity of noticing that, though almost his whole life has been devoted to the pursuit of music, yet other studies have occasionally occupied his mind, notwithstanding his natural defect precluded him from those advantages mankind in general acquire from reading the works of learned authors on the subject of their studies. By a mechanical invention he was made acquainted with the use of the alphabet and arithmetical figures, and thus became a very good arithmetician. By a system of his own, he also kept his private accounts very correctly, and even a sort of almanack. He evinced, likewise, some mechanical genius in bringing to perfection the patent double flageolet, (originally invented by Scott) for which a patent was granted. This instrument was first brought into use by Purkis's public performance of duets on it. In his private estimation, it was of course always considered but as a pleasing toy. As we have now reached the mature age of this extraordinary genius, we shall pass over many occurrences of recent date to one of the most important circumstances in the annals of his life. Our readers are already made acquainted with the fact of his total blindness from birth, and may suppose that with a mind so active and well stored, and with a disposition naturally cheerful, there would have been an indifference on the part of Purkis respecting his natural defect. On coming, however, to mature age, this was found not to be the case. He felt the inconvenience of constantly wanting a guide, and it was his greatest, his only annoyance, to reflect on the trouble he gave to his friends. Here a kind Providence again interposed, and indulged him so far as to grant him the *blessing of useful sight*, in

the thirtieth year of his age. We will not presume to say perfect vision, as this is not the epoch for miracles, but useful sight, sufficient for all the domestic purposes of his life, and such as enables him, at present, to perambulate the bustling streets of the city of London in confidence, without any other guide than a pair of spectacles. This important advantage was bestowed on him by the hands of a skilful oculist from Exeter, after several operations on his eyes, the first of which was performed on the 9th of June, 1810, at his father's house in Chancery-lane. Its partial success gave Purkis and all his family so much hope and encouragement, that, although no very great advantage was yet perceptible to indifferent observers, it was determined, in conformity with the advice of his oculist, to submit to another operation, with the hope of its effecting the perfect cure of *one* eye, which Purkis then considered would be sufficient to guide him through the world, and with which, should it please God to favour him so far, he proposed to rest satisfied. After a lapse of a month from the first operation, he was able to leave off the bandages, and to indulge in all the effects light afforded him in this premature state of his vision, which evidently was progressively improving. At this period, the appearance to him of the foot pavement of the streets (to use his own expression) was white as snow. Moving objects he was at a loss to describe. On a sheet of paper being held to his view, he knew not what it was, but described it as something of a square form, and looking white, and a hat being then placed in its stead, he accurately described it to be round and black. At the expiration of two months after the operation, it was evident that he began to notice objects at a distance; as, on passing over Blackfriars bridge, his attention was directed to St. Paul's cathedral, which, for the first time in his life, had presented itself to his notice. His first supposition was, that it was a black cloud he saw; but having learned that clouds were always *moving* and changing their appearance, he convinced his friends that the object of his inquiry was, in fact, the cathedral. On the 18th of August in the same year, it was arranged that he should proceed to Exeter to the house of his oculist, who then resided in that city; and accordingly he commenced his journey on that day, accompanied by his brother, who was to leave him after two or three days, should his determination of undergoing further operations still remain fixed. He was received in the most hospitable and kind manner by his skilful surgeon, Mr. (now sir William) Adams, who, being particularly fond of music, had previously provided an excellent grand piano-forte, with other musical instruments, for the amusement of his patient, and the entertainment of many of the families in the surrounding country, who were all anxious to hear the performances of this extraordinary young man. He now became a frequenter of Exeter cathedral, and, as it may be supposed, he soon formed a very pleasant society amongst the gentlemen of that choir. He was delighted with the fine organ in the cathedral, and, on one or two occasions, between the hours of divine service, entertained some hundreds of persons with his performances on it, particularly with his inimitable representation of a thunder storm. The 26th of August being the day fixed for the second operation on his right eye, he submitted to it with the most calm resolution; and from the good spirits he was in at the time, his operator proposed to him to try the effect of giving sight to the left eye also, that he might surprise his friends by returning to London with both eyes instead of one. This advice had the desired effect on the patient, and he instantly submitted. In the mean time, the success which attended the second operation on the right eye gave such satisfaction, that, on the 24th of the following September, it was repeated, which completed its cure. Two operations had been performed on the left. Some few days after the third operation, he was taken out, and, when the bandages were removed, it was found that his vision was considerable, as he could

distinctly discern objects at two or three hundred yards distance, and was very much delighted with the views of the surrounding country and objects. During the time of his confinement to the house, his harp had been his most general companion, and the appearance of this instrument became familiar to him sooner than any other visible object. The fame of his musical abilities having now spread through all the surrounding country, and a great interest being excited in his cure, the inquiries after his health and welfare were numerous, and no persons of respectability were denied an introduction to him by the hospitality of his friend, until the number rendered it expedient to adopt some mode of general satisfaction to inquirers, which should put an end to curiosity. Purkis was consequently induced to give a public concert, and to take an active part in the performances. A room at the hotel was engaged for the purpose, and, under the patronage of lady Graves, a very excellent concert was performed to a brilliant and numerous assemblage of persons of the first rank in that part of the kingdom, amongst whom was the bishop of Exeter and his family. In the friendly assistance of the gentlemen of the choir of the cathedral Purkis found powerful aid on this occasion, and Mr. Churchill, eminent in that city, led the band. Purkis performed concertos on the grand piano-forte and harp, also a duetto on his patent double flageolet. He also came forward in the vocal parts of the entertainment, the whole of which went off with great éclat. On the 8th of October following, he submitted to the third and last operation on his left eye, which fully succeeded, and completed his cure. After about a week, a pair of spectacles, with a lens adapted to viewing distant objects, was, for the first time, used by him; these afforded so much advantage, that he has continued the use of the same glasses ever since. On the 19th of October he gave a performance to a select party on the cathedral organ previous to his departure for London; and it was then that he first took the opportunity of surveying that magnificent edifice, which he could now distinctly see, also, for the first time, the pipes of the organ, of which he before had only enjoyed the sounds. The window of stained glass, the admiration of all who visit this cathedral, afforded him particular sensations of delight, and he expressed it to be a *harmony of colours*. On the 20th of October he felt himself competent to bid farewell to Exeter and his kind friends there, whose attentions to him he ever most gratefully acknowledged. From thence he travelled to Bath *without any attendant*, where he was joined by his sister, who was residing near that city, and on the 2d of November arrived in London. In the following spring he gave a public concert in Hanover-square rooms, which was well attended by many persons of rank and fashion, to witness, in particular, his performance on the grand piano-forte, harp, &c. It was expected by many persons at that time, that his obtaining sight might have a tendency to destroy the musical talents he possessed. Time has, however, proved the fallacy of such a conjecture, his career in music never having been the least impeded by his power of vision. About this time his portrait was engraved, and published by Orme, of Bond-street.

Although the publications of Purkis are not very numerous, yet, what have appeared are generally admired; and it may be presumed, that, as he on all occasions requires an amanuensis, (from those days having been spent in darkness in which mankind acquire the art of using pen and ink) his publications will not be very voluminous, although some of his manuscript compositions are truly sublime. Whilst speaking of his manuscripts we should state the fact, that, when he composes a piece of music, he writes, as it were, in his mind, such parts as he disapproves, and when he has prepared a fair mental copy, (if we may be allowed the expression) sends for his amanuensis, and dictates his ideas much quicker than any one can write them.

We may next record the acquaintance of

Purkis with the late lord Kirkwall, who was such a devoted admirer of his talent, that he gave him unlimited power in directing the construction of a very costly chamber organ, which was built at Messrs. Flight and Robson's, in St. Martin's-lane. It played by machinery as well as by the fingers, and was universally allowed to be the sweetest-toned organ ever built. Many thousands of persons went to hear Purkis on this organ at Flight and Robson's rooms; and it may justly be inferred that its attraction, with Purkis's performance on it, gave the first idea to those eminent builders of constructing the stupendous organ now exhibiting in their rooms under the name of the Apollonicon. Whilst this immense instrument was constructing, Purkis devoted much time at the manufactory in rendering such assistance as was in his power. As is well known, he now, on the Saturdays of each week, entertains from two to three hundred persons by a public performance on the Apollonicon. The mechanism of this instrument is so admirably constructed, as well as every other part of it, that, by the aid of the pedals for the feet, and the extraordinary span of Purkis's hand, he is enabled, alone, to produce as much effect as the *five* performers which the Apollonicon was originally intended to employ. We must not omit to notice, that when the late lord Kirkwall had placed his enchanting organ in his mansion, he was honoured by a visit from his majesty, then prince regent, who is well known to be a true lover of music, and a just discriminator of musical talent. The king was much gratified by the mechanical performance of the organ, and Purkis was introduced, who, in the course of the evening, played before his majesty several pieces of music by Handel, Haydn, Mozart, &c. Handel's *Te Deum* especially was given by him in so masterly a style, and with such precision,* that every one present was astonished, and the encomiums that were passed on his general performances that evening, and the encouraging and generous feelings which were manifested towards him by every individual in that party, made such a strong impression on his mind, as, he has since stated, can only be erased when he ceases to exist.

This outline of the rise and progress of a genius bred and born in the centre of our metropolis, and who has raised himself, under the most extraordinary circumstances and disadvantages, from a middle state of society to the applause and patronage of the first personages in the country, and all by an indefatigable zeal and devotedness to the study of his profession, will, we trust, hold out encouragement to every young British artist. For let it not be said in this age, that native talent does not meet with encouragement; it is sure to meet with it when its merits are once brought into view and action, and especially when genius is accompanied by industry and private worth.

PUTINI, (Bartolomeo) an excellent singer about the year 1755, performed during several years at the opera at Dresden, and afterwards at St. Petersburg.

PUZZI, a celebrated performer on the French horn, at present resident in England. His style of playing is not less beautiful than popular; indeed it is nearly impossible to conceive any thing more perfect, whether the tone, the execution, or the general expression be considered.

PYTHAGORAS. The invention of the harmonical canon, or monochord, has been ascribed to him both by ancient and modern writers. The monochord was an instrument of a single string, furnished with movable bridges, and contrived for the measuring and adjusting the ratios of musical intervals, by accurate divisions. Aristides Quintilianus says, that this instrument was recommended by Pythagoras on his deathbed, as the musical investigator, the criterion of truth. It appears to have been in constant use among the ancients, as the only means of forming the ear to the accurate perception, and the voice to the true intonation, of those minute and difficult

* A copy in score was laid open when he commenced the piece, that the party might follow him through the performance.

intervals which were then practised in melody.

The discovery of musical ratios has also been assigned to him, with the method of determining the gravity or acuteness of sounds, by the greater or less degree of velocity in the *vibrations of strings;* the addition of an eighth string to the lyre, the harmony of the spheres, and the Greek musical notation. His right, indeed, to some of these discoveries has been disputed by several authors, who have given them to others with as little reason, perhaps, as they had been before bestowed upon him.

Q

QUADRIO, (Francesco Xaverio) an Italian Jesuit, is the author of a work which appeared at Bologna and Milan from 1739 to 1746, in four volumes quarto, entitled *"Della Storia e della Ragione d'Ogni Poesia."* In this book are to be found many articles relating to musical literature; amongst others, remarks on the musical merits of Guy d'Arezzo, on the cantata, on the opera, and on the oratorio.

QUAGLIA, (Giovanni Battista) an Italian musician of the seventeenth century. Amongst the *Motetti Sacri à Voce sola con Instr.* published at Bologna in 1695, is to be found a motet of Quaglia's composition, *"Quis splendor, quæ lux,"* for a soprano voice, with instruments.

QUAGLIATI, (Paolo) a celebrated contrapuntist of Rome, flourished about the year 1600. He was one of the first masters who relinquished the pedantry of canons, fugues, and other gothic inventions; and, in imitation of the ancient Greeks, aspired only at expression, grace, and propriety. "Quagliati was a professor of the harpsichord and an excellent chapel-master," says Della Valle, who was his pupil; "he introduced a new species of music into the churches of Rome, not only in compositions for a single voice, (*monodie*) but for two, three, four, and very often more, voices in chorus, ending with a numerous crowd of many choirs, or choruses, singing together; specimens of which may seen in many of his motets, that have been since printed. And the music of my *cart*, or movable stage, composed by the same Quagliati, in my own room, chiefly in the manner he found most agreeable to me, and performed in masks through the streets of Rome, during the carnival of 1606, was the first dramatic action, or representation in music, that had ever been heard in that city.*

"Though no more than five voices, or five instruments, the exact number that an ambulant cart could contain, were employed, yet these afforded great variety; as, besides the dialogue of single voices, sometimes two, or three, and, at last, all the five, sung together, which had an admirable effect.

"The music of this piece, as may be seen in the copies of it that were afterwards printed, though dramatic, was not entirely in simple recitative, which would have been tiresome, but ornamented with beautiful passages and movements in measure, without deviating, however, from the true theatrical style; on which account it pleased extremely, as appeared from the prodigious concourse of people whom it attracted, and who, so far from being tired, heard it performed five or six several times; some even continued to follow our cart to ten or twelve different places where it stopped, and never quitted us, as long as we remained in the street, which was from four o'clock in the afternoon till midnight."

* Here he seems to have forgotten the performance of Emilio del Cavaliere's oratorio, *Dell' Anima e del Corpo*, which was exhibited at Rome, in action, on a stage in the church of Santa Maria della Vallicella, in 1600. Had Della Valle said the first *secular* dramatic representation of this kind in music, he would have been more correct.

This narration furnishes a curious coincidence in the history of the stage, that the first opera, or musical secular drama, performed in modern Rome, like the first tragedy in ancient Greece, was exhibited in a cart.

QUAIZIN, a French dramatic composer, produced in 1798, at the Théâtre des Amis des Arts at Paris, an operetta entitled "*Silvain et Lucette, ou la Vendange.*"

QUALDT, (CHRISTIAN FRIEDRICH) a doctor of medicine at Jena, in 1791, was a celebrated musical amateur. He wrote several essays on musical subjects in the German periodical publications. He died at Niesky in 1806.

QUALEMBERG, (J.M.) court-musician to the elector palatine of Bavaria, is the author of an essay entitled "*Wahre Geschichte einer Steiner Geige,*" i. e. "True History of a Stone Violin." This essay was published in the *Mus. Korrespond.* for 1791. Qualemberg died in 1788. This is probably the same person as the Michael Qualemberg mentioned, in the French Dictionary of Musicians, as being a clarionetist at Manheim, about the year 1788.

QUANTEN (CHEVALIER DE) published at Amsterdam, about the year 1780, "*Six Solos pour Flûte,*" Op. 1.

QUANTZ or QUANZ (JOHANN JOACHIM) was born near Hanover in 1697. He is known principally as a flutist and composer for that instrument, on which he had the honour of giving instructions to Frederick the Great of Prussia, when prince royal.

Previously to the year 1724, Quantz went from Germany to Rome, for the purpose of taking lessons in counterpoint of Gasparini. He next proceeded to Naples, in which city he found his countryman Hasse, who was studying under the renowned Alessandro Scarlatti, to whom Quantz was very desirous of being introduced by Hasse, who readily assented to his wishes; but upon mentioning the subject to old Scarlatti, he replied, "My son, you know I hate wind instruments; they are never in tune." Hasse, however, did not cease importuning him, until he had obtained the permission which Quantz desired.

In the year 1752, Quantz published, in the German and French languages, an excellent "*Treatise on the Art of playing the German Flute;*" a work which is not merely useful to practitioners on that instrument, but to musicians in general. His advice to young students in music is built upon good sense and experience; and, although his own genius for composition was not original, he was an accurate observer of the beauties and defects of others, both in composition and performance. This work was afterwards translated into the Dutch language, and published at Amsterdam in 1775. Quantz died at Potsdam in 1773, being in the service of the court of Prussia till his decease. The king, who was extremely partial to him, ordered a monument to be erected to his memory. The following are the principal works of Quantz. Theoretical: "*Essay of a Method for learning to play the German Flute,*" Berlin, 1752; "*Uses of the German Flutes with two Keys,*" 1760. This work is extremely interesting, its utility not being confined to flute players, since it contains many details that should be well understood by every musician. "*The History of my Life;*" "*Answer to the Objections of Mons. Moldenit.*" This Moldenit was a Danish amateur, who had written against Quantz's method of using the tongue in flute playing. The two preceding works, and different other letters by Quantz, were published in Marpurg's *Historich Kritische Beytraege, &c.* Practical: Many songs and odes inserted in different collections published at Berlin. "*New Melodies to the Hymns of Professor Gellert,*" Berlin, 1760; "*Several Pastoral Airs,*" 1747. Concertos amounting to at least three hundred in number. Nearly two hundred solos for the flute, of which, however, there are only known at present, "*Six Sonatas for the Fl. with B.,*" Op. 1, Dresden, 1759, and "*Six Duos for Fl.,*" Op. 2, Berlin, 1759. Two other operas of solos, published as his at Paris and Amsterdam, are certainly not of his composition. He

also composed many quatuors and trios, of which still less is now known. Most of his remaining works may be found in the music warehouse of Westphal at Hamburgh.

QUARLES, (CHARLES) organist of Trinity college, Cambridge, in 1698.

QUARTIERO, (PIETRO PAOLO) a celebrated Italian composer of the sixteenth century.

QUATREMERE DE QUINCY inserted, in 1789, in the French journal entitled *Le Mercure*, a very interesting article, entitled "*De la Nature des Opéras Bouffons, et de l'Union de la Comédie et de la Musique dans ces Poëmes.*"

QUEDENFELD, a German composer, published the following works at Dresden, "3 *Sonat. fur klavier*," 1790, and "*Kleine Klavierstücke*," 1792.

QUEK or QUECK, (JOHANN CHRISTIAN) a German musician, published "*Klavier und Singstücke, 1ste, 2te, und 3te Sammlung*," Gottingen, 1790—1792, and "*Sonate pour le Clav.*" Op. 4, Frankfort, 1798.

QUELICI. This composer published at Berlin, in 1776, a collection of vocal music entitled "*Chansons Italiennes.*"

QUERCU or VAN DER EYCKEN, (SYMONA) born at Brussels, flourished in the beginning of the sixteenth century, as a singer, at Milan. He published at Vienna, a work entitled "*Opusculum Musices perquam brevissimum: de Gregoriana et figurativa atque contrapuncto simplici percommode tractans: omnibus cantu oblectantibus utile ac necessarium,*" 1509. The book is dedicated to an archduke of Austria, the dedication bearing date, Milan, 1508.

QUERHAMMER, (CASPAR) a distinguished scholar, musician, and poet, was burgomaster at Halle, from the year 1534 to 1556. He was a zealous partisan of the pope, and exerted himself in every way to retain the Roman Catholic religion at Halle, publishing several works against Luther. Observing that the principles of Luther partly became popular through the use of his psalms and hymns in the German language, Querhammer advised the magistrates of Halle to publish also Catholic hymns in German, a collection of which accordingly appeared in 1537, accompanied with their melodies. This collection is usually attributed to Querhammer, though it is not known what part he had in the composition of the music. He died in 1557.

QUERINI, (GIULIO CESARE) a monk and chapel-master of the cathedral church at Foligno, in the papal states, flourished towards the end of the seventeenth century. He composed some sacred music.

QUESNA or QUESDNA, (FRANCESCO) an Italian composer towards the close of the seventeenth century. In 1692, he brought out, at Venice, the opera of "*La Gelidaura.*"

QUINCY. See QUATREMERE.

QUIRSFELD, (JOHANN) archdeacon at Perna, was born at Dresden in 1642. He published at Perna, in 1675, "*Breviarium Musicum,*" of which several subsequent editions were printed. He also wrote some other works on music.

QUITSCHREIBER, (GEORG) a musical author and composer, was born at Cranichfeld in 1569. In 1594, Albert, count of Schwartzburg, named him singer and schoolmaster at Rudolstadt. In 1598, he obtained a place in the choir at Jena, from whence he was removed, in 1614, to the situation of minister at Haynichen and Hiebriz, and finally, in 1638, to that of minister at Magdala, Ottsted, and Moeina, where he died in 1638. He published the following works: "*Kurz Musikbüchlein in Deutschen, &c.*" Jena, 1607; "*Kirchengesünge Psalmen Davids, &c.*" Jena, 1608; "*De Canendi elegantia, præcepta,*" Jena, 1598; "*Teutsche Harmonie, den 4ten Psalm mit 6 stimmen componirt in sich enthaltend,*" Jena, 1622; and "*3 Geistl. lieder mit 4 stimmen gesetst.*"

QUOINTE, an ecclesiastic and esteemed church composer, flourished about the year 1720, and published many sacred musical works at Amsterdam about that period, amongst which were "*Cantiques Spirituels, Lib. 1, 2, et 3,*" "*Missæ, Litaniæ, Ma-*

tetti, et Tantum ergo Sacramentum," Op. 3; this is for five principal voices, and five second voices; "*Missa brevis, Motetta, Te Deum, et Litania,*" Op. 5, for five voices and five instruments; "*Salmi concertati à 1, 2, 3, 4, e 5 voci e 4—5 Stromenti,*" Op. 6; "*Motetti à Voce sola e B. C.*" Op. 7; and "*Geistliche gesänge, verschiedener Komponisten von 1, 2, 3, 4, und 5 Stimmen, ohne Instrumente,*" Op. 11.

R

RAAB (Ernst Heinrich Otto) was born at Berlin in 1750. His father, Leopold Friedrich Raab, was a good violinist and pupil of Benda, and instructed his son in music, who afterwards procured the appointment of chamber-musician to the emperor of Russia.

RAAF. See Raff.

RAAM, an excellent performer on the hautboy at Munich in 1803.

RABOIN, a guitarist at Paris, published there two collections of romances, ariettes, &c. for his instrument in 1798.

RACANUS, (Johann Battista) a composer of the sixteenth century, published "*Cantiones Sacr. 5 voc.,*" Venice, and "*Misse à 4 e 5 voc.,*" Venice, 1588.

RACHEMANN, (F. C.) secretary and chamber-musician of the margrave and prince Henry of Prussia, was born in 1735. He left at his death several musical compositions.

RACKNITZ, (Joseph Friedrich Freyher von) a Saxon nobleman, was born at Dresden in 1744. He was an excellent amateur musician, and published several operas of sonatas and songs, also "12 *Entre-Actes composés et arrangés pour le Clav.,*" Dresden, 1795.

RADEKER, (Johann) organist at Beverwik, near Haarlem, was the son of Heinrich Radeker, who was organist of the great church at Haarlem. Both the father and son published at Amsterdam, several light compositions for the harpsichord. The son also wrote a history of the very celebrated organ at Haarlem, the work being entitled "*Korte beschryving van het beraemde en prachtige orgel, in de groote of St. Bavoos Kerk te Haarlem,*" Haarlem, 1775.

RADICCHI, (Giuseppe) a dramatic composer of Rome, brought out at Venice, in 1778, the opera "*Medonte.*"

RAFF, (Anton) a celebrated German singer to the elector of Bavaria, was one of the very few natives of that country who have extended their vocal fame beyond the confines of Germany. Raff was born near Bonn, in the year 1714. After receiving the rudiments of his education in his village school, he went to the Jesuits' college at Cologne, to be qualified for the priesthood of the Roman Catholic church. There he remained till the age of twenty, without giving the least consideration to his vocal powers. He then declined further ecclesiastical studies, and undertook the situation of private tutor in the family of a neighbouring nobleman, where he first amused his leisure hours in practising by himself to sing by note, and to compose some easy airs. Shortly after this, he received instructions from one of the court-musicians at Cologne, under whom he so rapidly improved, that the nobleman, in whose service he was, took him, in 1736, for further instruction to Munich. He here sang at some public concerts with much applause, of which Antonio Ferrandini, then director of the royal music in Munich, being informed, engaged him for the Italian opera. At the close of the season he proceeded to Italy, where he became a pupil of the celebrated Bernacchi. Towards the close of the year 1738, on occasion of the marriage of Maria Theresa at Florence, Bernacchi first permitted his pupil to sing in public in Italy, when he took the principal tenor part in the cantata performed on that occasion. From this time his performance was so much admired, that he was offered engage-

ments at most of the principal theatres in Italy, and continued in high repute there till 1742, when he returned to his native country. He was now engaged to sing at the celebration of the marriage of the elector Carl Theodor, also at the coronation of the emperor at Frankfort. In 1749, after performing at various German courts, he appeared at Vienn a in Jomelli's *Didone:* he next revisited Italy, where he remained till 1752, and then proceeded to Lisbon, in which city he had three very profitable seasons, and from whence he was invited, in 1755, to Madrid. Here he resided till 1759, enjoying the friendship and patronage of the renowned Farinelli, who, in the latter year, being obliged to quit Spain on account of the death of the king, was accompanied by Raff to Naples. Lastly, in the year 1770, he again returned to his native country and settled at Munich, where he opened a singing-school about the year 1779, and from which many very excellent pupils afterwards spread through Germany.

RAGAZZANI, (Ottavio) a Carmelite monk and composer of the seventeenth century, was born at Parma. He published madrigals and other works.

RAGNONI, (Francesco) an Italian composer and didactic writer on singing, flourished about the year 1620.

RAGUE, (L. C.) a Parisian musician and harpist, published many works in the latter part of the last century, both in Paris and London. Amongst these we can name "*Memnon,*" opera, Paris, 1764; "*L'Amour filial,*" Paris, 1786.; "*Trois Sinfon.,*" Op. 10, Paris, 1787; "*Six Duos pour Violon et A. ou Vc.,*" Op. 11, Paris 1787; "*Trois Sonates pour Harpe et V.,*" Op. 12; "*3 ditto,*" Op. 13; "*Trio pour Harpe, V., et Vc.,*" Op. 18, Paris, 1793; "*Quat. pour Harpe, V., A., et B.,*" Op. 19, Paris, 1796; and "*Premier Concerto pour Harpe avec Acc. de l'Orch.,*" Paris, 1796.

RAGUENET, (François) a doctor of the Sorbonne, and superintendent of the household of the prince of La Tour d'Auvergne, at Paris, was born at Rouen. He wrote several works on the belles-lettres and on music. He was found, in 1722, dead in his chamber, with his throat cut. He was then about sixty years of age. Raguenet was probably the first writer who tried to open the eyes of his countrymen to the low state of music in France; this he did in his work entitled "*Parallèle des Italiens et des Français, en ce qui regarde la Musique et les Opéras,*" Paris, 1702.

RAIMONDI, (Ignazio) a celebrated violinist, and a good composer for his instrument, was a pupil of Barbella. He settled at Amsterdam about the year 1760, where, and at Berlin, he published several operas of concertos, symphonies, and duos. About the year 1791, he quitted Holland for Paris, where he brought out a comic opera, entitled "*La Muette.*" Finally, he came to London, where he was considered an excellent leader of an orchestra up to about the year 1800.

RAMAZZOTTI, (Domitio) an Italian composer of the sixteenth century, published amongst other works "*Salmi Vespert. e Magnificat, à 5 voci,*" Venice, 1567.

RAMEAU (Jean Philippe) was born at Dijon in 1683. After having learned the rudiments of music, his taste for the art led him, while young, to leave his native country, and wander about with the performers of a German opera. At the age of eighteen he composed a musical entertainment, which was represented at Avignon, and was received with as much applause as can be thought due to so puerile an essay. He at length became a candidate for the place of organist of the church of St. Paul in Paris; but failing to obtain it, he had almost determined to decline that branch of his profession, but was prevented by the offer of the place of organist of the cathedral church of Clermont, in Auvergne, which he accepted. In this retirement he studied with the utmost assiduity the theory of his art. His investigations in the course of this pursuit gave birth to his "*Traité de l'Harmonie,*" printed at Paris in 1722, and to his "*Nouveau Système de Musique Théorique,*" printed at the same place in 1726. But the work for which Rameau is most cele-

brated, is his "*Démonstration du Principe de l'Harmonie,*" Paris, 1750; in which, as his countrymen say, he has shown, that the whole depends upon one single and clear principle, namely, the fundamental bass: and in this respect he is by them compared to Newton, who, by the single principle of gravitation, was able to assign reasons for some of the most remarkable phenomena in physics: for this reason they scruple not to style Rameau the Newton of harmony.

With such extraordinary talents as these, and a style in musical composition far surpassing, in the opinion of some, that of the greatest among French musicians, it had been a national reproach had Rameau been suffered to remain organist of a country cathedral. He was called to Paris, and appointed to the management of the opera; in which employment it was his care to procure the ablest performers of all kinds that could be found, and to furnish, from the inexhaustible stores of his own invention, compositions worthy of so great a genius. His music was of an original cast, and the performers complained at first that it could not be executed; but he asserted to the contrary, and evinced it by experiment. By practice he acquired a great facility in composing, so that he was never at a loss to adapt sounds to sentiments. It was a saying of Quinault, "that the poet was the musician's servant;" but Rameau would say, "*Qu'on me donne la Gazette d'Hollande, et je la mettrai en musique.*" The king, to reward his extraordinary merit, conferred upon him the ribbon of the order of St. Michael, and a little before his death raised him to the rank of noblesse.

This philosophical artist died at Paris in the year 1764. As a theorist, the character of Rameau stands very high; and as a testimony to his merit in this particular, it is here mentioned as a fact, that Handel was ever used to speak of him in terms of great respect. As a musical composer, his character remains to be settled; while one set of men celebrate his works for the grace and spirit of them, others object to them, that they are either stiff and laboured, or light and trifling, even to puerility. He is accused of having pilfered from Italy a considerable number of charming airs, which, a severe critic adds, were not entirely smothered by his barbarous art. The following catalogue contains Rameau's principal works. Theoretical: "*Traité de l'Harmonie, réduite à ses Principes naturels,*" 1722; "*Nouveau Système de Musique Théorique,*" 1726; "*Génération Harmonique, ou Traité de la Musique Théorique et Pratique,*" 1537; "*Dissertation sur l'Accompagnement,*" 1731; "*Dissertation sur le Principe de l'Harmonie,*" 1750; "*Nouvelles Réflexions sur la Démonstration du Principe de l'Harmonie,*" 1752; "*Réponse à une Lettre de M. Euler,*" 1752; "*Observations sur notre Instinct pour la Musique,*" 1754; "*Erreurs sur la Musique dans l'Encyclopédie,*" 1755; "*Code de Musique Pratique,*" 1760. Practical: "*Trois Livres de Pièces de Clavécin,*" 1706, 1721, 1726; "*Hippolyte et Aricie,*" opera, 1733; "*Les Indes Galantes,*" ballet, 1735; "*Castor et Pollux,*" opera, 1737; "*Les Talens Lyriques,*" ballet, 1739; "*Un Livre de Pièces de Clavécin en concerto,*" 1740; "*Dardanus,*" opera, 1743; "*Les Fêtes de Polymnie,*" ballet, 1745; "*Le Temple de la Gloire,*" ballet, 1745; "*Les Intermèdes de la Princesse de Navarre,*" comedy, 1745; "*Samson,*" opera; "*Pygmalion,*" 1747; "*Les Fêtes de l'Hymen et de l'Amour,*" ballet, 1748; "*Zais,*" ballet, 1748; "*Nais,*" ballet, 1749; "*Platée,*" ballet, 1749; "*Zoroastre,*" opera, 1749; "*Acante et Céphise,*" 1751; "*La Guirlande,*" 1751; "*Anacréon,*" ballet, 1754; "*La Fête de Pamélie,*" ballet, 1754; "*Les Surprises de l'Amour,*" 1757; "*Les Sybarites,*" 1759; and "*Les Paladins,*" 1760.

RAMI, (Bart.) See Pareja.

RAMLER, (Karl Wilhelm) professor of belles-lettres, and director of the national theatre at Berlin, in 1787, was born at Colberg in 1725. He published at Leipsic, in 1758, a work entitled "*Introduction aux Belles-Lettres d'après l'Ouvrage de M. Batteux, avec des Augmentations.*" Much is said in this work on the subject of

music. He also wrote an apology for the opera, which was published in the second volume of Marpurg's "*Beytraege,*" and a collection of the opinions of Remond de St. Mard on the same subject. Ramler is likewise known by his epigrams, odes, songs, sacred and profane cantatas, especially the sublime one, the "*Tod Jesu,*" which he wrote for Graun's music. He died at Berlin in 1798.

RAMONDON (Lewis) was a singer in several of the Italian operas in London. He had attained to some skill in music, and composed the tunes to several songs in a collection, published in 1715, entitled the "*Merry Musicians, or a Cure for the Spleen.*"

RAMONEDA, (Ignazio) a Spanish monk, and conductor of the music in the royal cloister of St. Lorenzo, in the escurial, published a large work on Catholic church music, under the following title, "*Arte de Canto-Llano en compendio breve, y methodo muy facil para que los particulares, que de ben saberlo, adquieran con brevedad, y poco trabajo la intelligencia y destreza conveniente,*" Madrid, 1778.

RAMPINI, (D. Giacomo) of Padua, was chapel-master to the cathedral in that town, and was equally successful as composer of church and theatrical music. Amongst his operas are "*Armida in Damasco,*" 1771; "*Gloria Trionfante d'Amore,*" 1712; "*Ercole sul Termodonte,*" 1715; and "*Il Trionfe della Costanza.*"

RAMPOLLINUS, (Matthias) an Italian composer, flourished in Florence about the year 1560. He set to music almost the whole of Petrarch's sonnets, and dedicated them to the archduke Cosmo Medicis.

RANDLES, (Elizabeth.) Were we not open to contradiction, we should, give the following memoir with hesitation, lest our readers might accuse us of dealing in the marvellous.

We have read of the precocious talent of Mozart, Haydn, Crotch, &c. &c. but we doubt whether either of those eminent professors created more interest than the *little Cambrian prodigy* did. Miss Elizabeth Randles was born at Wrexham, in North Wales, on the 1st of August, 1800. Her father, who was organist of the church, was blind, and had been so since the age of three years: he lost his sight by the small-pox. His parents placed him under Parry, the celebrated Welsh harper, who was also blind, and he soon made great progress, and eventually became the very best lyrist of his day. Mr. Randles is mentioned in Miss Seward's poem of *Llangollen Vale.* He had several children, but none of them betrayed any peculiar talent for music, except the youngest daughter, who, when she was but *sixteen months* old, would go to the piano-forte and endeavour to pick out a melody; but no particular notice was taken of this, until one morning, when Mr. Randles (being unwell) remained in bed rather later than usual, and heard some one in the adjoining room play the "*Blue Bells of Scotland;*" not very correctly to be sure, but distinctly enough for him to recognise the melody immediately: he called out, thinking it was some of his elder children, for them to desist, when he was informed that it was *Bessy* who was playing. She was permitted to proceed, and she actually performed the air, by striking the various keys by the side of her tiny hand. In a very short period she could play several simple tunes, and so wonderfully quick was her ear, that when her father sounded any note with his voice, she would run to the instrument and touch it: *this she did long before she could speak.*

Mr. Randles became, of course, exceedingly fond of her, and regularly taught her the melody of "*Ar hyd y nos,*" or "*The livelong night,*" placing her left hand on the key-note. This appeared to delight her, yet she did not seem satisfied with one note she endeavoured to strike others, so as to form a proper bass to the treble: her father, *seeing* this, (as he used to say) took some pains with her, and she soon could play this, and several other little tunes, treble and bass, in a very correct manner. Nunn and Staunton's company of comedians was at Wrexham in the summer of 1802. Staunton, who had often heard the child play,

requested that her father would permit her to perform an air on the stage for his benefit; Randles consented, and taught her the "*Downfall of Paris,*" for her *début* in public, which took place *before she was two years old!* The important night arrived, an instrument was prepared, and at the end of the play the Lilliputian minstrel was led on the stage by a little daughter of the manager: the applause from a crowded audience was commensurate with the novelty of the scene. Randles was sitting behind the scenes, and when he heard the plaudits of the audience, cried out, while tears trickled down his face, "I never regretted the loss of sight till this moment. Oh! what would I give to see my darling child." Bessy was placed at the instrument, with an apple on her right side, and a cake on her left, both of which she was to receive if she played well. She commenced, and, to the utter astonishment of all present, performed the air with the greatest correctness, particularly the running passage in the third part; this she contrived to execute with the thumb and the side of her right hand, for her utmost stretch could not compass a fourth.

The interest which this exhibition created was intense. Sir W. W. Wynn, lady Dungannon, lady Cunliffe, in short, all the nobility and families of distinction in the neighbourhood, sent for our little Sappho to their mansions, where she both astonished and delighted them.

In the spring of 1803, Sir W. W. Wynn recommended that a concert should be performed at Wrexham for her benefit. The worthy baronet's suggestion was seconded by every person of consequence in the "Vale of Maelor;" but, in consequence of the illness of Mrs. Randles, it was postponed from time to time. The poor mother, however, requested that the concert should take place, foreseeing but little hopes of her recovery. Arrangements were accordingly made, under the direction of Parry, who resided at Wrexham. Meredith, the celebrated bass singer, and his daughter from Liverpool, assisted on the occasion.

The room was crowded at an early hour, and the performance went off with the utmost éclat, particularly that of the infant, who sung as well as played. Nothing could be more innocently interesting than her mode of singing the following line in the "*Blue Bells of Scotland,*"

"He's gone to fight the French for King George upon the throne;"

which she used to lisp out thus,

"He's don to fight de Fench for Ting George upon de fome."

It will naturally occur to every one, that the poor sick mother felt very anxious on the occasion; she appeared exceedingly agitated the whole of the day, and requested that her son might be sent to her after Bessy had made her *début;* accordingly, between eight and nine o'clock, her son ran home to say, that his sister had been received with the greatest applause. The tidings, though good, were more than the affectionate mother could bear; she faintly said, "Thank God!" *and never spoke again.* This melancholy event was prudently not made known until the concert was over. It were difficult to describe the degree of interest which it created—a most wonderfully gifted child, left to the care of a blind father!

The progress that little Bess made was truly astonishing. Parry taught her the notes and first rudiments of music, and she continued to improve so rapidly, and to perform with such execution, that her patrons proposed to introduce her to his majesty George III. and the royal family; accordingly, when she was only just turned of three years and a half, she was brought to London, accompanied by her father and eldest sister.

The blind minstrel and his infant prodigy were introduced to their majesties and the princesses, who were highly delighted with their performance. The king presented the child with a hundred guineas! A circumstance occurred during this visit which ought to be recorded. The king went to Randles after he had played a Welsh air on the harp, and said, "Hah! blind, blind, who taught you to play?" "The late Mr. Parry, Sir Watkin William Wynn's harper,

and please your majesty." "Hah! why he was blind too. I remember him well: he and his son used to perform Handel's choruses on two Welsh harps very finely before me, about thirty years ago." This anecdote will serve to corroborate many others which have been published of our late sovereign's retentive memory.

Shortly after this a public breakfast was given at Cumberland gardens, for the benefit of Miss Randles: tickets (one guinea each) were to be had at Sir W. W. Wynn's house, in St. James's-square. The morning was very fine, and no less than five hundred persons of the first rank in the kingdom attended, and the child's performance was the admiration of every one. The profits of the breakfast, together with the various sums of money presented to Miss Randles, were vested in the funds, in the names of trustees, for her sole benefit; and in order to accumulate enough to defray the expenses of her education, it was recommended that she should perform at the principal provincial towns in the kingdom.

Her late majesty queen Caroline, then princess of Wales, took great interest in the welfare of the little minstrel: she was invited to pass a few days at Blackheath, where she was introduced to the princess Charlotte, who soon became very much attached to her. One day, while amusing themselves in some innocent pastime, the princess Charlotte said to Miss Randles, "Do you know that my grandfather is king of England, and my father is prince of Wales?" "Well," quickly replied Bessy, "and my father is organist of Wrexham."

Having been furnished plentifully with letters of recommendation to all parts of the kingdom, Mr. Randles and his little prodigy, accompanied for a long period by Mr. Parry, made a very extensive and profitable tour.

The "*Wandering Cambrians*," as they were denominated, were exceedingly well received every where, and were invited to the nobility's mansions which were contiguous to the towns where they gave concerts.

Their performances were exceedingly entertaining and varied. Randles played the harp exquisitely; Eliza the piano-forte; Parry, alternately, the flute, clarionet, and two and three flageolets. They sang songs, duets, and trios, particularly some harmonized Welsh melodies, in a very pleasing manner.

Miss Randles was improving daily, and, when only six years old, could play many of Dussek's brilliant sonatas, also sing several difficult duets, such as "*Borne in yon blaze*," "*The Butterfly*," "*Together let us range the fields*," &c. &c. &c. Her taste and expression in playing an adagio were, in the opinion of professional men, the most extraordinary feature in her performance; and her sight reading was also very wonderful, so much so, that when trying over new music, (that her father might select the best calculated for her) she used to talk and play away at the same time. Her father asked her one day, "How is it, Bessy, that you play that strange music, and yet talk all the while?" "Oh, father," said she, "I can see half the leaf at once!"

Early in 1808, she paid London another visit, where she was heartily welcomed by her early friends, and a concert was given for her benefit at the Hanover-square rooms, under the direction of the honourable John Spencer. Madame Catalani, the Vaughans, Knyvitts, Bianchi, Weichsell, Lindley, Kramer, Naldi, &c. &c. gave their powerful aid, gratuitously, on the occasion. Sir G. Smart conducted the performance. The room was crowded.

As Parry was desirous of residing in London, he could not accompany Mr. Randles and his daughter any longer, consequently they returned home, and Bessy began to learn the harp; her education was also properly attended to, and she was invited to pass a few weeks at the houses of various families of distinction alternately, where, mixing with polished society, she became a very clever, accomplished girl. Many offers were made to her father by different ladies of rank, to adopt her as their own. The princess of

Wales, in particular, was very anxious to have her; but the poor dark father would not, nay, could not, part with her: she was the only solace of his life; she read to him, played for him, sang to him; in short, he could not exist without her for any length of time.

Her performance on the piano-forte, when she was about fourteen years old, was quite masterly; she also soon became a proficient on the pedal harp; she likewise played the organ regularly at the church, and her extempore performance on that noble instrument, *à la Wesley*, was truly astonishing.

In 1818, she paid London a visit, with a view of taking a few lessons on the harp from Dizi, and on the piano from Kalkbrenner, and to see (as she expressed herself) whether she could find any thing new in the art. Both these celebrated professors paid her talents the highest compliment; Dizi in particular, after placing before her all the difficult pieces he could find, and hearing her execute them with the greatest facility, said, "Oh, oh, Miss, I must write expressly for you, I find."

About this time she was strongly urged by a select number of families at Liverpool, to make that town her residence, they engaging to find her as many pupils as she might feel disposed to accept: after many arguments, pro and con, with the poor father, who was grown very nervous and feeble, she was at length permitted to go, provided she came over every Saturday, and remained with him until the Monday. This she continued to do for a long time, though the distance by land and water was nearly twenty-five miles. We now are drawing to the close of poor Randles' "life's busy scene:" he breathed his last in the autumn of 1820, leaving three daughters and a son, the latter being organist of Holywell, in Flintshire.

After their affairs were arranged, the daughters removed to Liverpool, where they still remain, our interesting heroine being a welcome visitor at the houses of the most opulent inhabitants of that flourishing town. Indeed we consider ourselves warranted in adding, that her lady-like demeanour, placid and affectionate disposition, together with a well-cultivated mind and most extraordinary musical talents, very deservedly render this young lady an object of the warmest regard and esteem. To her many valuable friends, therefore, as well as to the public in general, we trust that this sketch of her early life will not prove unacceptable.

In conclusion, it may not be improper to remark, that the only musical instructions Miss Randles ever received were from her father and Parry, with the exception of a few lessons from Latour, when she came to London in 1808; and that among her warmest friends have been sir Richard Hill's family, and Mrs. Middleton Biddulph, of Chirk castle, at whose hospitable mansions she generally passes a portion of every year. It also gives us pleasure to state, that her income, added to what Mr. Randles left, will ensure her and her sisters a most comfortable maintenance for life.

RAOUL, of Laon, flourished in the eleventh century. He wrote on the semitone, which he called *l'aîné du chant*.

RAOUL, (N.) a celebrated French violoncellist, published, in the latter part of the last century, an instruction book for his instrument, as also some practical works.

RAPHAEL, (Ignaz Wenzel) an amateur musician, resident at Vienna, was born at a village of Bohemia in 1761. He was an excellent pianist and very pleasing singer, also composed for the church, theatre, and chamber. He died of consumption in 1799, in the thirty-eighth year of his age. Amongst his works are, for the church, a "*Vater unser*," and "*Te Deum laudamus*;" both these compositions are considered sublime and full of genius. For the theatre: "*Das Veilchen Fest*," ballet, 1795; "*Pygmaleon*," ballet; this is considered as enchanting music; and "*Virginia*," melodrame. For the chamber: many favourite songs and canons, in manuscript; "*Airs var. pour le Clav.*" Op. 1, Offenbach, 1795; "*Six Variations pour le Clav.*" Vienna, 1796; "*Two Marches*," 1797; "*Lied der Freude bey ankunft des*

Erzherzog Carl zu Wien," Vienna, 1799; and "*Aufruf eines Oesterreichers,*" Vienna, 1799.

RASCH, (JOHANN) a church composer of the sixteenth century, published the following works at Munich: "*Cantiunculæ Paschales,*" 1572; "*Cantiones Ecclesiast. de Nativ. Christi, 4 voc.,*" 1572; "*In Monte Olivarum,*" 1572; and "*Salve Regina, 6 voc.,*" 1572.

RASEL or RASELIUS, (ANDREAS) chapel-master to the elector palatine, was born in 1583. He published the following works: "*Hexachordum sive quæstiones musicæ practicæ,*" Nuremburg, 1589; "*Teutsche sprüch auss Sontäglichen evangelien durchs gantze jahr mit 5 stim. gesucht, &c.,*" Nuremburg, 1594; "*Cantiones Sacræ, 5, 6, 8, et 9 voc.,*" Nuremburg, 1595; and "*Regensburgischer kirchen musik, &c.*" This last book is a collection of Protestant psalms and hymns of the time of Luther.

RASETTI, (AMEDEO) an Italian professor of the harpsichord, resident at Paris, published there, among other works, "*Six Sonatin p. le Clav. dans le Style d'Eckard, Haydn, Clementi, Cramer, Steibelt, et Mozart, Part. I. et II.,*" Op. 7, Paris, 1792; "*Premier Recueil de Romances, avec Clav.,*" Op. 8, Paris, 1792; "*Potpourri arrangé pour le Clav., No. 21,*" Op. 9, Paris, 1795; "*Trois Sonat. pour le Clav., No. 1, Solo, No. 2, avec V. et B., No. 3, avec 2 V., A., et B.,*" Op. 10, Paris, 1796; "*Trois Trios pour le Clav., Fl., ou V. et Vc.,*" Op. 13, Paris, 1799; and "*Six Quat. Conc. pour 2 V., A., et B.,*" Op. 7, Paris, 1788.

RASI, (FRANCESCO) an Italian composer, published "*Madrigali,*" Venice, 1613.

RATHE, a celebrated clarionetist and composer for his instrument at Paris, in the latter part of the last century.

RATHGEBER, (VALENTIN) a Benedictine monk in Franconia, and church composer, published numerous works between the years 1722 and 1730.

RATTI, (BARTOLOMEO) chapel-master at Padua, and church composer, in the beginning of the seventeenth century.

RAU, (LUDWIG) a tenor singer at the theatre in Hamburgh, in the latter part of the last century. He published in Hamburgh, in 1794, "*Lieder zum Singen am Klavier.*" These songs are considered to be in good taste.

RAUCH, (ANDREAS) organist of a town near Vienna, published several musical works, amongst which are "*Thymiaterium Musicale, &c.,*" Nuremburg, 1625; "*Concentus votivus,*" Vienna, 1634; "*Motetti, deutsche Concerte und 1 misse von 3 und 4 stim. mit V.;*" and "*Currus triumphalis musicus.*"

RAULT, (FELIX) a celebrated French flutist, was born at Bourdeaux in 1736. The following, among many other of his works, were published: "*Trois Duos pour deux Fl.,*" Op. 1, Paris, 1796; "*Ditto,*" Op. 2, Paris, 1796; "*Deux Concert. pour Fl. No. 1, in D, No. 2, in G,*" Paris; "*Six Duos facil. pour deux Fl.,*" Op. 5, Offenbach, 1797; "*Six Duos pour deux Fl.,*" Op. 6, Paris; "*Six ditto,*" Op. 7, Paris; "*Six Duos Concert. pour deux Fl., Liv. 1 et 2,*" Op. 8, Paris, 1798; and "*Six Trios pour deux Fl. et Basson,*" Ops. 25 and 26, Paris and Offenbach.

RAUPACH, (CHRISTOPH) organist at Stralsund, was a celebrated performer and composer; he was born in the duchy of Schleswick in 1686, and received his principal musical instruction from his father, who was also an organist. When he had attained the age of fourteen, his father died, and young Raupach then proceeded to Hamburgh, where he continued his musical education under a celebrated organist, named Bronner. After passing two years in this city, he was requested, by his brother, to return to Rostock, and to become a candidate for the place of organist at Stralsund, which was then vacant. He did so, and obtained the appointment, being then under seventeen years of age. His success, however, caused no relaxation of his studies, and from that period he composed much, and wrote several theoretical works on music.

RAUSCHELBACH, (JUSTUS THEODOR)

organist at Bremen, was a pupil of Emmanuel Bach. He published several operas of piano-forte music at Leipsic, subsequently to the year 1789.

RAUZZINI, (VENANZIO) This excellent musician was a native of Rome, and was dedicated from his infancy to the profession of music. At an early age, he had acquired considerable celebrity, and, while a very young man, was engaged as a principal singer at the opera in Vienna. In the great cities of Germany, this was a very distinguished station; and in some of the petty courts, where the business of a prime minister consisted chiefly in arranging the amusements of his master, the appointment of a leading singer was one of the most important functions attached to his high office. From Vienna, Rauzzini was induced to proceed to Munich; and remained several years in the service of the elector of Bavaria. At this time he was seen by Dr. Burney, in whose musical tour he is mentioned in terms of warm approbation. In 1774, he was engaged as one of the principal singers at the opera in London, and brought with him to England the reputation of being the best performer on the piano-forte we had yet seen, and of understanding composition better than any public singer who had preceded him. After a short residence in the metropolis, he settled at Bath, where he formed a connection with La Motte, as conductor of the concerts. The imprudence of the latter obliged him shortly after to withdraw, and Rauzzini was left singly in the concern; which he continued to conduct from that period, with the greatest credit to himself, and most perfect satisfaction on the part of the public. In private life, few men were more esteemed; none more generally beloved. A polished vivacity of manners, a mild and cheerful disposition, and a copious fund of general and polite information, rendered him an attractive and agreeable companion. Constitutionally generous and hospitable, he delighted in society. His natural gaiety of temper, the mode of his education, and an improvidence, common amongst his countrymen, and those of his profession, occasionally involved him in difficulties; but his principal embarrassments were occasioned early in life, by the advantages which were taken of his inexperience and facility. As a scientific musician, Rauzzini long ranked amongst the first in this country. He was the composer of several operas, and of a great variety of detached pieces of acknowledged merit. His taste and abilities as a teacher were unrivalled. Some of our first performers have ingenuously avowed the benefit which they derived from his instruction and advice; and the public will acknowledge its share of the obligation, since Mara, Billington, Mountain, Braham, and Incledon may be named amongst his pupils. Rauzzini died at Bath, in the year 1810, aged sixty-two. At his funeral, Braham and a select number of his musical friends were chief mourners.

RAVA, (GAETANO) a Neapolitan dramatic composer in the latter half of the last century.

RAVAL, (SEBASTIAN) a Spanish contrapuntist, resident at Rome about the year 1600.

RAVENSCROFT, (JOHN) a violinist and composer, chiefly of hornpipes. He died in London about the year 1745.

RAVENSCROFT, (THOMAS) an English bachelor of music, published "*A brief Discourse of the true, but neglected, Use of characterizing the Degrees by their Perfection, Imperfection, and Diminution in measurable Musicke, against the common Practise and Custome of these Times,*" London, 1614; also, "*The whole Book of Psalmes, with the Hymnes Evangelicall, and Songs Spirituall, composed into four Parts, by sundry Authors, to such severall Tunes as have beene and are usually sung in England, Scotland, Wales, Germany, Italy, France, and the Netherlands,*" London, 1621. These psalms are all arranged for four voices. Ravenscroft is, however, now better known as the composer of the popular glee, "*We be three poor mariners.*"

RAVEZZOLI, an Italian composer, flou-

rished towards the middle of the eighteenth century. At the age of twenty-five, he was nominated chapel-master of St. Peter's at Rome, after a contest with many competitors; who, to revenge themselves, procured a female to be introduced in the Vatican, where Ravezzoli professionally resided, and where no woman was allowed to enter. He was then informed against, and imprisoned in the castle of St. Angelo. There, in the midst of his violent chagrin, he made the words and composed the music of a duet expressive of his wretched situation, and wrote it on the wall of his prison with a piece of charcoal. A copy of this composition was, according to the editors of the French Dictionary of Musicians, in the possession of Barni the violoncellist, in 1811. After Ravezzoli's death, the female who had been placed in the Vatican confessed that he had been made the victim to the jealousy of his rivals.

RAWLINGS, (THOMAS) an English musician, was born about the year 1703. He performed at almost all Handel's oratorios, operas, &c. and was a scholar of the celebrated Dr. Pepusch.

RAWLINGS, (ROBERT) son of the preceding, and born in 1742, was, at the early age of seventeen, appointed musical page to the late duke of York, and organist of Chelsea college. He received his first musical tuition under his father, and subsequently studied under an old Italian, named Barsanti, at that time in England, and who was considered a very celebrated theorist. He travelled on the continent during nine years with his royal master, and until his death; on which event taking place abroad, Rawlings returned home, and resumed his musical career, entering in the king's band, which appointment was given him, personally, by his late majesty George III. He was also elected one of the queen's private band. He died in the year 1814.

RAWLINGS, (THOS. A.) son of the preceding, was born in 1775. He received his earliest instructions in music under his father, who, on his son's attaining the age of about seven, began to teach him music, without having, in the first instance, any idea of making it the boy's profession. When young Rawlings, however, was in his thirteenth year, his father expressed a wish that he should study music ith a view to the profession; and this arose from his perceiving in the lad, about that time, no common genius for the art. His next anxiety was to select one of the first masters in theory for him; and he was doubtful whether to fix on Baumgarten, a man of known celebrity, or Dittenhofer, also a very eminent theorist, but finally determined upon the latter. Young Rawlings then continued to prosecute his studies with attention for seven years, during which period he composed some music for the Professional concerts; that was received with distinguished applause; so much so, that he was even engaged by the committee for the concert, to compose a *quartetto* expressly for their performances in the following season. Instrumental music not being at that time so much patronised as at present, Rawlings discontinued writing, and performed on the violin and violoncello at the Opera, Ancient, Vocal, and all the first concerts, including the City and Philharmonic, also giving instruction on the piano, violin, and thorough-bass, which occupations he continues up to the present time. We should mention that during the period he was under Dittenhofer, the celebrated Haydn arrived in this country, for Salomon's concerts, when Rawlings had the honour of being introduced to him by his master, who was on terms of great intimacy with Haydn. Rawlings had now several opportunities of witnessing the scoring, by Haydn, of some of his celebrated symphonies. Since that period, he has been intimate with most of the celebrated professors of the day, particularly with the late W. Cramer. The first piano-forte piece composed by Rawlings, was, we believe, "*No.* 10 *of the National Melodies,*" (published by Chappell) which met with very great success; so much so, as to induce him to continue writing for the piano up to the present time. In most of his composi-

tions, we may say he has been eminently successful. Among the best of his productions are the following: "*The Bugle,*" (*Flute ad lib.*) dedicated to Miss S. Foulis, of Ingleby hall; "*Spring,*" (*Flute ad lib.*) dedicated to Miss West; "*May Day,*" (*Flute ad lib.*) dedicated to Miss Purkis; "*No.* 10 *of National Melodies,*" dedicated to Miss Maria Hunter; "*No.* 16 *of National Melodies,*" dedicated to Miss Helen Harper; "*Les Plaisirs de la Chasse,*" dedicated to John Harper, Esq.; "*Le Retour,*" (*Flute ad lib.*) dedicated to Miss Montague; "*Se vuol Ballare,*" dedicated to Miss Johnson; "*New Year's Eve,*" (*Flute ad lib.*) dedicated to Samuel Hobson, Esq.; "*No.* 9 *of Operatic Airs,*" dedicated to Miss Belina Welch; "*The Wreath,*" duet, dedicated to Miss Cotterills; "*The Bouquet,*" duet; "*Kelvin Grove,*" (*Flute ad lib.*) dedicated to Miss Stephens; "*Aurora ah Sorgerai;*" "*Concerto di Camera, with Accts. for Flute, two Violins, Tenor, and Violoncello,*" dedicated to Miss Georgiana Musgrave; and several others of minor consideration. (Chappell and Co.) "*No.* 2 *of Dramatic Airs,*" dedicated to Miss Moore; "*No.* 9 *of Dramatic Airs,*" dedicated to William Shield, Esq.; "*No.* 14 *of Dramatic Airs,*" dedicated to Miss Prescott; "*Donne L'Aurore,*" (*Flute ad lib.*) dedicated to Miss Davis; "*Il Giorno Felice,*" dedicated to Miss Louisa Davis; "*La Bella Biondini;*" "*El Sereng,*" dedicated to Miss Thornhill; "*Duet Hp. and P. F.,*" dedicated to Miss Hibberts; "*Serenade, Hp., P. F.,*" (*Flute ad lib.*) dedicated to Miss Fullertons; "*Hither, fairy queen,*" canzonet, composed for, and inscribed to, and sang by Mrs. Salmon at the British concerts; "*P. F. and Fl. Obligato,*" (Royal Har. Inst.); the favourite air, "*Home, sweet Home,*" with variations, dedicated to Miss M. Tree; "*The Foresters,*" (*Flute ad lib.*) dedicated to John Fulloston, Esq.; "*Hark, the convent bells,*" dedicated to sir John Stevenson; and another about publishing, but not named. (The above four pieces at Goulding's.)

RAWLINS, (JOHN) an English clergyman, published, in 1773, a work entitled "*The Power of Musick, and the particular Influence of Church Musick: a Sermon preached in the Cathedral Church of Worcester, at the Anniversary Meeting of the Choirs of Worcester, Hereford, and Gloucester.*" (See *Critical Review* for 1773, p. 398.)

RAYMONT, a French poet and composer, brought out at the Théâtre Beaujolois in Paris, previously to the year 1788, the following operettas, of which he wrote both the words and music, with the exception only of the words of the last named: "*L'Amateur de Musique;*" "*L'Amant écho;*" "*Anacréon;*" "*L'Armoire;*" "*Le Chevalier de Levigny;*" and "*Le Braconier.*"

RAYMUNDUS, (VICTORIUS) a composer of the sixteenth century, published at Venice, in 1584, "*Misse* 3 *à* 5 *Voci, Lib.* 1,"

RE, (BENEDETTO) an Italian contrapuntist, about the year 1590. Bonometti has preserved several of Re's motets, in his *Parnass. Mus. Ferdinand.*

RE, (GIUSEPPE) an Italian dramatic composer, born at Vercelli. His works bear date since the year 1783.

READ, (RICHARD) an English church composer and bachelor of music, about the year 1592.

READING, (JOHN) a pupil of Dr. Blow, was lay-vicar, and also master of the choristers, in the cathedral church of Lincoln. Removing from thence, he became organist of the parish church of St. John, Hackney, and afterwards of St. Dunstan in the West, and St. Mary Woolnoth, London. He published, towards the end of the seventeenth century, a collection of anthems of his own composition.

REBEL, (JEAN FERRY) a French violinist, and composer of light music for his instrument, in the early part of the last century.

REBEL, (FRANÇOIS) son of the preceding, was superintendent of the royal music, and director of the opera at Paris. In conjunction with his intimate friend, F. Fran-

cœur, he brought out the following operas at the royal academy of music: "*Pyrame et Thisbé*," 1726; "*Thyrsis et Zélie*," 1728; "*Scanderberg*," 1735; "*Le Ballet de la Paix*," 1738; "*Les Augustales*," prologue, 1744; "*Zelindor et Ismène*," 1745; "*Les Génies Tutélaires*," 1751; and "*Le Prince de Noisy*," 1760.

REBELLO, (JOAO SOARES, or JOAO LOURENÇO) a celebrated Portuguese composer, born at Caminha in 1609. When in his fifteenth year, he entered the service of the royal house of Braganza. His compositions were replete with fire and energy, so much so, that the Spanish chapel-master Patinha, then living, was accustomed to say of his works, "*La fierezza es para la guerra.*" Rebello died near Lisbon in 1661. Many of his manuscript compositions are in the royal musical library at Lisbon; and amongst his published works is "*Psalmi tum Vesperarum tum Completorii. Item Magnificat, Lamentationes, et Miserere*," Rome, 1657. This work is in seventeen volumes, large quarto.

REBELLO, (MANOEL) a celebrated Portuguese composer and chapel-master at Evora, and born at Aviz, in the province of Transtagana, flourished about the year 1625. Many of his masses, motets, &c. are in the royal musical library at Lisbon.

REBENSTEIN, (B. F.) a German composer for the piano-forte, resident during several years in Russia, published, amongst several other works, "*Andante av. dix-sept Variat. pour le Clav.*," Berlin, 1790, and "*Deux Chansons Russes, var. pour le Clav.*," Op. 1, Petersburg, 1795.

REDFORD, (JOHN) organist and master of the choristers at St. Paul's cathedral in London, about the year 1543, is proved to have been a good contrapuntist, by one of his four-part anthems, published by sir John Hawkins in the first volume of his History.

REDI, (FRANCESCO) a celebrated Italian singer, towards the end of the seventeenth century. In 1706, he established a singing-school at Florence, which afterwards became very celebrated. Amongst the eminent pupils of this school was Vittoria Tesi.

REEVE, (WILLIAM.) This gentleman was not originally intended for the profession of music. His father placed him as a writer to a law-stationer in Chancery-lane; and he and Mr. Munden were in the same office. He did not long continue in this employment, but became a pupil of Richardson, late organist of St. James's church, Westminster, who instructed him in the principles of music. After his education was completed, he, in 1781, accepted the appointment of organist at Totness, in Devonshire. In this situation he continued about two years, when he had the offer of an engagement from the Astleys, to compose music for the pantomimes and dramatic spectacles exhibited at their theatres. On this he returned to London, and he continued for several years in their employment.

He was also for some time an actor at the regular theatres, and, in the year 1789, is stated to have performed the *Grinder*, in the *Enraged Musician*, at the little theatre in the Haymarket, with considerable applause.

Whilst the pantomime of "*Oscar and Malvina*" was in preparation at Covent-garden theatre, a disagreement took place between the managers and Mr. Shield; in consequence of which that gentleman was induced to send in his resignation. Reeve, at that time a chorus singer in the same theatre, was requested to complete the piece, by writing an overture and some of the vocal music. The public were pleased with his efforts, and from this period he has been one of our most successful dramatic composers.

About the year 1792, he was elected organist of the church of St. Martin, Ludgate, which situation he resigned a few years ago. He was also a joint proprietor at Sadler's-wells; and, by his industry and abilities, has acquired a considerable independence.

Reeve's chief fort is in the composition of comic songs, and in these he has been

eminently successful. His pieces for the theatre are very numerous, and are principally as follows: "*Oscar and Malvina,*" pantomime, 1791; "*Orpheus and Eurydice,*" 1792; "*Apparition,*" musical drama, 1794; "*British Fortitude,*" musical drama, 1794; "*Hercules and Omphale,*" pantomime, 1794; "*Merry Sherwood,*" pantomime, 1795; "*Harlequin and Oberon,*" pantomime, 1796; "*Bantry Bay,*" musical interlude, 1797; "*Round Tower,*" 1797; "*Joan of Arc,*" historical ballet, 1798; "*Embarkation,*" musical entertainment, 1799; "*Harlequin Almanack,*" 1801; "*Caravan,*" musical romance, 1803; "*The Dash,*" musical farce, 1804; "*White Plume,*" musical romance, 1806; "*An Bratach,*" 1806; in conjunction with Mazzinghi, he composed "*Ramah Droog,*" comic opera, 1798; "*Turnpike Gate,*" 1799; "*Paul and Virginia,*" 1800. He also wrote part of the music in the "*Cabinet,*" 1802; "*Thirty Thousand,*" 1804; "*Kais,*" 1808; "*Tricks upon Travellers,*" 1810; and "*Outside Passengers,*" 1811.

Reeve also published a work entitled "*The Juvenile Preceptor, or entertaining Instructor; a complete and concise Introduction to the Piano-forte, with twenty-four Lessons and four easy Duets,*" which is well adapted to the instruction of youth. The fingering is accurately marked, and the rules are concise and easy of comprehension.

REEVE (Cotton) is a native of Norwich, and the only son, as also a pupil, of John Reeve, a man who, during half a century, was equally respected and known in the counties of Norfolk, Suffolk, and Cambridgeshire, for his talent as a musician and composer of simple and plaintive melodies. His grandfather and great grandfather were of the same profession. When Cotton Reeve was a boy, his father was unfortunately induced to embark his money in trade, and in a short period lost the accumulation of thirty years' prosperity and industry; which circumstance, added to the illiberal treatment the son received from some gentlemen of Norwich, induced him to come, "unknowing and unknown," to London. On his arrival here, he was engaged as a deputy at Vauxhall gardens, and in the course of the season as a regular performer. At that time he commenced seriously studying the violin, and took lessons of Salomon for two years. The ensuing winter he was also engaged at the Italian opera, where, in process of time, he worked his way to the top of the orchestra, having been for several seasons principal second, and, on the death of Weichsell senior, officiated for his son as leader; his business during this time extending in the first line of concerts, &c., both public and private. He has since been leader at Vauxhall gardens and the Haymarket theatre, and, in 1819, was sent for by Mr. Harris, and engaged for a term of years, (yet unexpired) as leader at Covent-garden theatre. Of his compositions few have been published, and those are chiefly confined to themes written for the use of his pupils, rather than for emolument or public celebrity.

REFFIER, a French vocal composer in the first half of the eighteenth century. Several of his songs may be found in the seventh volume of the *Recueil de Chansons,* published at the Hague in 1735.

REGGIO, (Hoste da) an Italian contrapuntist of the sixteenth century, published, amongst other works, "*Madrigali e Motetti à 3 voci,*" Venice, 1562.

REGGIO, (Pietro) a celebrated lutist of the seventeenth century, was a native of Genoa, and in early life belonged to the chapel of queen Christina of Sweden. After she renounced her government, Reggio came to England, and resided some time at Oxford, where he published, in 1677, a small instruction book for singing. He also set to music several of the love songs of Cowley. He next established himself in London, where he died in 1685.

REGGIO, (Sperito da) named by Cerveto as one of the most celebrated composers of the sixteenth century. Amongst his works is to be found, in the Munich library, "*Madrigali à 5 voci,*" Venice, 1568.

REGGIO (Antonio) published at Amsterdam, about the year 1776, "*Six Sonatas for the Harpsichord.*"

REGNARD, (Jacob) vice chapel-master to the emperor Rudolph II., at Prague, was born in Flanders. He was a very voluminous composer, chiefly of vocal music for the church. His works bear date from the year 1552 to 1611.

REGNARD, (François) an instrumental performer in the orchestra of the cathedral church at Dornick, in 1570, was born at Douay, in Flanders, and considered amongst the good composers of his time. He set to music much of the poetry of Ronsard, for four and five voices. He also published "50 *Motetti à 4 e 5 voci,*" Douay, 1575, and "*Chansons à 4 e 5 part.,*" Paris, 1579.

REGO, (Pedro Vaz.) chapel-master at Elvas, in Portugal, was born in 1670. He was considered one of the most scientific and industrious composers of his time. He died at Evora in 1736.

REICHA (Joseph) was born in 1757. He was chapel-master, about 1787, to the elector of Cologne at Bonn. Amongst his works, which are much esteemed in Germany, are "6 *Duos Conc. p. V. et Vc., Liv.* 1 *et* 2," Op. 1, Bonn, 1795; "3 *Concerts p. le Vc., Liv.* 1, 2, *et* 3," Op. 2, Offenbach, 1799; "*Sinfon. Concert. p.* 2 *V., ou V. et Vc.,*" Op. 3, Bonn, 1795; "2 *Concerts p. le Vc. in D et C,*" Paris, 1792; "3 *Duos p. V. et Vc.,*" Op. 4, 1802; and "*Concert. p. le Vc., Liv.* 1," Op. 4, 1803.

REICHA, (Anton) nephew of the preceding, was born at Prague in 1770. At a very early age he quitted his native country, and resided with his uncle at Bonn, where he received his education. When still a boy, he had an irresistible propensity for music, especially composition, and was at first obliged to gratify his desires in this respect without the knowledge of his uncle. It was at the same time with the celebrated Beethoven, his junior by two years, and a native of Bonn, that he learnt the elements of the art. Different books, such as those of Marpurg, Kirnberger, Sulzer, and Mattheson, served them for guides. The first public attempt of Reicha in composition, were some Italian scenas for the concerts. These had such success, that no one at the court of Cologne would at first credit their being written by a boy. When only seventeen years of age, he produced his first symphony. In 1794, he left Bonn for Hamburgh, where he remained five years, applying himself without intermission to the study of his profession. He then found his knowledge of algebra of essential service to him in his musical studies. Whilst at Hamburgh, he wrote the music of a French opera, in two acts, entitled "*Godefroy de Monfort,*" for which piece the manager of the French opera there made him a very handsome offer, after hearing its rehearsal. He was, however, advised to bring the work out at Paris, and accordingly arrived there, in 1799, making his *début* as composer at the concert of Cléry, by a symphony, which had prodigious success. In the mean time, the performance of his opera was deferred from time to time by the differences between the two theatres Favart and Feydeau. They at length united, and Reicha's composition was just about to appear, when he withdrew it, being under the obligation of quitting Paris for Vienna. It is in this city that he lived in the closest friendship with Haydn, Albrechtsberger, Salieri, and Beethoven. Amongst the numerous works which he composed and published at Vienna, were symphonies and other instrumental pieces, oratorios, a requiem, &c. He also brought out a work entitled "36 *Fugues pour le Piano, précédés d'une Ode Dédicatoire* (in German) *à Joseph Haydn.*" These fugues had such success, that the edition was exhausted within a year. He was then commanded by the empress, mother of Maria Louisa of France, who was a distinguished musical amateur, to compose some scenes of an opera seria in two acts, called "*Argene Regina di Granatta;*" when the empress was so satisfied with the composition, that she desired him to finish the opera, and sang herself, at her private concerts, the songs

written for the part of *Argene*. It is probable that Reicha would never again have quitted Vienna, but for the various political events which disturbed the peace of that capital in the first years of the present century, and rendered it an unfit residence for a man devoted to peaceful studies. Be this as it may, he arrived for the second time at Paris, in the year 1808, in which capital he has ever since resided, and is now one of the professors at the conservatory, giving instructions in, and lectures on, composition, at that great national establishment. Reicha is a professed admirer and follower of the great Haydn, whom he has most elegantly apostrophized in the poem prefixed to his before-mentioned fugues. His merit as a theorist has been manifested to the world in a clear and comprehensive treatise on melody, and in a work entitled "*Cours complet de Composition Musicale, ou Traité complet et raisonné d'Harmonie pratique,*" replete with the best rules of art, and invaluable to the musical student. His practical skill has been shown in a variety of compositions, but especially in some admirable quintets, composed expressly for the flute, clarionet, cor Anglois, French horn, and bassoon; these are performed frequently at L'Ecole des Fils d'Apollon, and, indeed, on all occasions when first-rate performers on the appropriate instruments assemble together. No description, no imagination, can do justice to these compositions. The effect produced by the extraodinary combinations of apparently opposite-toned instruments, added to Reicha's vigorous style of writing and judicious arrangement, have rendered these quintets the admiration of the musical world.

Reicha is still in the vigour of life, of middle stature, and most urbane manners, his general courtesy greatly endearing him to strangers, to whom he is uniformly obliging. He has often expressed to the writer of this article, his wish to write an oratorio for the English in the style of their favourite Handel. In private life he is cheerful and amiable; his favourite amusement is a game of a tric-trac. His rooms are decorated with a profusion of elegant and curious articles, which have been presented to him by numerous individuals in public and private life, as testimonies of friendship, and of the respect and admiration due to his genius and perseverance. In Germany, Reicha is very commonly called the restorer of fugue.

REICHARDT, (Johann Friedrich) chapel-master to three kings of Prussia, namely, Frederick II., Frederick William II. and III., manager of the French and German theatres, and conductor of the orchestra to the king of Westphalia, and member of several learned societies, was born at Konigsberg, in Prussia, in 1752. At the age of ten, his musical talent was such, that he travelled to several of the great towns in the north of Europe, for the purpose of exhibiting his performances on the violin and piano; for the former of which instruments he was the pupil of Veichtner, of the school of Benda, and for the piano, of Reichter. In 1769 and 1770, Reichardt studied at the university of Konigsberg, under the celebrated philosopher Kant, and in the two following years he belonged to the university of Leipsic. He then travelled through Germany, and, on his return to Prussia, was appointed to a place under government. Towards the close of the year 1775, after the death of J. G. Graun, Reichardt was appointed his successor, as royal chapel-master, by Frederick the Great; which appointment he is said to have owed to the composition of an Italian opera that he had sent to the king, the same opera having also been composed by the two chapel-masters, Naumann, of Dresden, and Schwanenberger. He now continued assiduously to attend to composition in the style of Graun and Hasse, for the Italian opera of Frederick, and established at Berlin a spiritual concert, where the *chef-d'œuvres* of Leo, Majo, Jomelli, Sacchini, Piccini, Berton, &c. were performed. It is worthy of remark, that Reichardt distributed to the audience at these concerts, a book of the words to be sung, containing also an historical and critical sketch of each composer whose works were to be performed the same

evening. In the year 1782, he took his first journey to Italy, hastily, however, it being without the king's knowledge, who disliked the modern music of Italy. In the year 1785, he came to London, where his composition of the "*Passion*," words by Metastasio, and some Italian scenes by him, were performed at the Pantheon and Opera concerts. From London he proceeded to Paris, where the same compositions had great success at the *concert spirituel*. The royal academy of music then engaged him to compose two operas, namely, "*Tamerlan*," words by Morel, and "*Panthée*," words by Berquin. In 1786, he brought his opera of "*Tamerlan*" to the theatre, entirely finished, and its rehearsals had commenced, when Frederick the Great died, and Reichardt was obliged to return with all possible expedition to Berlin, to compose a grand funeral cantata, to the words of the marquis of Lucchesini, and which was to be performed at the interment of the king. A very brilliant epoch for music in Prussia commenced with the reign of Frederick William II. The late king's orchestra was united to the excellent band of the prince royal, the whole being placed under Reichardt's direction, who procured several of the most celebrated performers from other parts of Germany, so that, in a short time, the royal band at Berlin was decidedly the finest in Europe. Amongst the performers in it, were the two Duports, Vachon, Ritter, Thurschmidt, Palsa, and Bähr. The Italian opera was then the principal musical exhibition at the court; Reichardt accordingly composed the operas "*Andromeda*," "*Protesilao*," "*Brenno*," and the "*Olimpiade*." The style of his music was new, as he attempted to unite the scenic effect and truth of declamation of Gluck, with the beauty and richness of the Italian vocal school, and the powerful orchestral accompaniments of Germany. His ballet music was also written so as to form concertos for the most eminent performers of his orchestra. He also wrote at this time several German comic operas and melodrames for the national theatre. In 1790, he took a second journey to Italy, with the intention of passing the Passion-week in Rome, and of seeking throughout Italy, and especially at Naples, some eminent vocal performers for the Berlin opera. In this journey, he experienced so much fatigue, as to undermine his naturally robust constitution, and on his return to Berlin he was prevented, by the state of his health, from bringing out his opera of "*Olimpiade*" at the appointed time. Hence arose such mistrust and misapprehensions, as for the first time caused him such chagrin as to be the occasion of his offering the resignation of his musical appointments. The king, however, would not accept of it; but, as Reichardt alleged that retirement was necessary for the reestablishment of his health, his majesty permitted him to pass three years at his country house on the frontiers of Saxony, continuing to him the whole of his salary during the time. The same year, however, two royal marriages of two princesses of Prussia with the duke of York and prince of Orange, were to be celebrated, when the king sent for Reichardt, desiring him to give on that occasion his opera of "*Olimpiade*." Accordingly he did so, and afterwards returned to his retirement. In 1792, he took a third journey to Paris, and on his return published some letters on his travels; soon after which he was suspected of revolutionary principles, and, in consequence, was dismissed from his situations by the king, at the end of his three years' leave of absence. In 1794, he went to Hamburgh, where he commenced editing a periodical journal, called "*Frankreich*," (France) which had much success during ten years. He then purchased an estate in Holstein. Just as he had done so, however, he was acquitted of the political charge made against him in Prussia, and indemnified for his losses by the situation of director of the salt works at Halle, near which town was his country house, and to which he immediately returned. In 1797, on the death of king Frederick William II., Reichardt was not only continued in his musical offices, but received additional

employment from the king, as composer to the Italian opera and national theatre. On occasion of the coronation, he produced the German opera, "*Die Geisterinsel,*" (The Isle of Spirits) altered from the *Tempest* of Shakspeare; and the following year he composed for the Italian opera "*Rosmonda,*" which was so successful that the king made him a present of above two hundred pounds, and increased his annual salary by above one hundred pounds. In 1799, his opera "*Brenno*" was revived, when he again received from the king the sum of one hundred and twenty pounds. The following year he set to music some odes of Frederick II., to celebrate the birthday of that great prince, as also the jubilee of the academy of sciences, reestablished by him. In 1801, he composed Kotzebue's opera of "*The Enchanted Castle,*" for the opening of the new national theatre, also several grand instrumental pieces for a chivalric drama, to be performed at the same theatre. These were followed by several other German dramatic pieces till the year 1803, when he set out on his fourth journey to France, and was presented to the first consul at Paris, by the Prussian minister, the marquis of Lucchesini. In 1806, when the French occupied Halle and the surrounding country, Reichardt followed the court of Prussia, and passed a whole year at Dantzic, Konigsberg, and Memel. After the peace of Tilsitt, when the king of Prussia ceded the principality of Halberstadt and other provinces, the king of Westphalia called together all his new subjects who were possessed of property in his acquired provinces, under a penalty of the confiscation of their estates for non-appearance. The king of Prussia at the same time advised his former subjects of those provinces to appear and lay claim to their property. Reichardt, amongst others, did so. His situation of director of the salt works being, however, suppressed by the new government, he addressed himself to the regency of Cassel, and obtained a promise of indemnification for that place by another of equivalent income. For this purpose he presented himself personally at Cassel, and was proposed by two counsellors of state, as a proper person to be appointed either sub-prefect of Halle, or secretary-general to the prefecture of Magdeburg. The king of Westphalia also offered him the places of manager of his German and French theatres, and conductor of his orchestra. The salary of these offices was above three hundred and fifty pounds per annum, and he held them during the year 1808; in the course of which he brought out a grand divertisement, on the occasion of the queen's birthday, another on the return of the king from the baths, also a French operetta entitled "*L'heureux Naufrage.*" At the close of this year he went to Vienna, to procure additional singers for his court. On his arrival, the directors of the theatre in that city presented him with a beautiful poem, called *Bradamante,* written by the celebrated poet Colin, in the style of Ariosto; they invited him at the same time to set these words to music for the Vienna theatre. He accordingly commenced; but before he could complete the opera, he was recalled by his court, when he entered into a negotiation with the theatrical direction at Vienna for an honourable and lucrative post, which they offered him. Previously, however, to his opera (which had been rehearsed with great success in the palace of prince Lobkowitz, one of the directors) being performed at the theatre, and before the negotiation for his new place was terminated, a war broke out between Austria and France, when he was obliged again to retreat to his country house near Halle. Here he was nominated correspondent to various learned societies, especially the institute in Paris. We do not know the exact period of his decease. The following is a complete list of his works. Printed books: "*Letters of an attentive Traveller respecting Music,*" vol. i. 1775; "*Letters of an attentive Traveller respecting Music,*" vol. ii. 1776; "*Letters on the Comic Opera, and on Poetry for Music,*" 1775; "*Letters on the Music of Berlin,*" 1775; "*Letters on the Duties of an Orchestral Musician,*" 1766; "*Life of the*

celebrated Musician, Enrico G. Fiorino," 1779; "*Musical Magazine,*" vol. i., in four parts, 1782; "*Musical Magazine,*" vol. ii., in four parts, 1783 and 1791; "*Spirit of the Musical Magazine,*" 1791; "*The Youth of Handel,*" 1790; "*Letter to the Musical Public respecting the two French Operas, 'Tamerlan' and 'Panthée,'*" 1788; "*Letter to Count Mirabeau on Lavater,*" 1786; "*Musical Gazette,*" 1791; "*The Musical Week,*" 1792; "*The Musical Months,*" 1793; "*France,*" a political journal, 1794 to 1803; "*Confidential Letters, written during a Journey in France,*" 1803 and 1804; "*Berlin Musical Gazette,*" 3 vols., 1805 and 1806; "*Confidential Letters on Vicuna,*" 1810; and many small essays and criticisms, in different literary and musical journals. Printed Music: "*Sonatas for the Harpsichord,*" Berlin, 1771; "*Hanschen und Gretchen,*" taken from the French *Rose et Colas,* an operetta, Riga, 1772; "*Mélange of Music for the Piano, Violin, and Voice,*" Riga, 1773; "*Concerto per il Clavi-Cembalo,*" Riga, 1773; "*Concerto per il Violino,*" Riga, 1773; "*Eleven Concertos for the Harpsichord, written for the Use of Ladies,*" Amsterdam, 1774; "*Italian and German Cantatas and Songs, written for the Use of Ladies,*" Berlin, 1775; "11 *Sonate per il Clavi-Cembalo,*" Berlin, 1776; "*Concerto per il Clavi-Cembalo,*" Leipsic, 1777; "*Symphony,*" Offenbach, 1777; "*Eleven Sonatas for the Harpsichord, with a Violin Accompaniment,*" Amsterdam, 1777; "11 *Sonate per il Clavi-Cembalo,*" Berlin, 1778; "*Sonate per il Violino Solo e Basso,*" Berlin, 1778; "*Sonate a due Violini e Violoncello,*" Offenbach, 1778; "*Ino,*" duodrama, Leipsic, 1779; "*Odes and Songs by Klopstock, Stolberg, Claudius, &c.,*" Berlin, 1779; "*Procris and Cephalus,*" duodrama, Leipsic, 1780; "*Ariadne at Naxos,*" cantata of Gerstenberg, Leipsic, 1780; "*Songs by Goethe, Bürger, Voss, and Sprickmann,*" vol. ii., Berlin, 1780; "*Songs for Children,*" from the library of Campe, Hamburgh, 1781; "*Odes and Songs by Herder, Goethe, and others,*" vol. iii., Berlin, 1781; "*Love alone is happiness,*" opera, in three acts, Dessau, 1781; "*Songs for Germans,*" Dessau, 1781; "*Songs for Children,*" vol. iii., Wolfenbuttel, 1786; "*Songs for Children,*" vol. iv., Wolfenbuttel, 1791; "*Songs by Klesl, Uz, Hagedorn,*" Grolkau, 1782; "*Two Sonatas for the Harpsichord,*" Amsterdam, 1782; "*Three Sonatas for the Violin, Tenor, and Violoncello,*" Amsterdam, 1782; "*Songs by Gleim and Jacobi,*" Gotha, 1783; "*Light Pieces for the Voice and Piano-forte,*" Konigsberg, 1783; "*Sonata per Clavi-Cembalo, col Flauto Obl.,*" Berlin, 1787; "*Cantus Lugubris in Obitum Frederici Magni,*" Paris, 1787; "*Sinfonia dell' Opera 'Andromeda,'*" Berlin, 1788; "*Overtura dell' Opera 'Protesilao' per il Cemb.*" 1789; "*Alcuni Balle e Cori dell' Opera 'Protesilao,' per il Cemb.,*" 1789; "*Cecilia,*" four volumes, containing canticles, hymns, airs, duets, trios, quartets, and choruses for the church, 1790-1792; "*Cavatina e Rondo dell' Opera 'Olimpiade,'*" Brunswick, 1792; "*Coro e Ballo dell' Opera, Olimpiade,*" Brunswick, 1792; "*Coro e Ballo Triomphali dell' Opera 'Brenno;'*" and "*Overtura dell' Opera 'Brenno.'*" Manuscripts: First, Italian operas: "*Le Sesse Galanti,*" opera, in three acts, 1775; "*La Gioja Duopo il Duolo,*" a theatrical cantatata, in two acts, 1776; "*Artencisia,*" opera, in three acts, 1773; "*Andromeda,*" opera, in three acts, 1787; "*Protesilao,*" opera, in three acts, 1778; "*Olimpiade,*" opera, in three acts, 1790; and "*Rosmonda,*" opera, in three acts. French operas: "*Tamerlan,*" opera, in four acts, 1785; "*Panthée,*" opera, in four acts, 1786; "*L'heureux Naufrage,*" operetta, 1808. German operas: "*The Woodman,*" opera, in one act, 1775; "*Claudine of Villa-bella,*" by Goethe, opera, in three acts, 1788; "*Hercule,*" monodrama, with choruses, in one act, 1804; and "*Bradamante,*" opera, in four acts, 1808. Church music: "*La Passione di Metastasio,*" 1785; "*Te Deum,*" for the coronation of Frederick William II., 1786; "*Te Deum,*" for the general peace, 1809; and several German cantatas.

REICHARDT, (Julia) daughter of the celebrated F. Benda, and wife of the preceding, was born at Berlin in 1752. She was one of the best German singers of the last century, and a good performer on the harpsichord. She also composed and published some vocal music, which was much admired. She died in 1783.

REICHARDT or REICHART, (François Karches) probably a pianist at Vienna, published, in 1803, in that city, some variations for the piano-forte, which were favourably reviewed in the *Leipz. Mus. Zeit.*

REICHEL, (Carl Anton) organist of the English church at Dantzic, published "12 *Lieder mit Begleitung des Klav. 1tes Merk,*" Offenbach, 1800; "*Six Polonoises p. P. F.,*" Op. 3, Leipsic; and "*Huit Waltses favor. p. P. F.,*" Op. 4, Leipsic.

REICHELT, (F.G.) an instrumental composer of Hamburgh. Besides many of his compositions known in manuscript, he published the following controversial work: "*Musicalischer querstrich mitten durch des Herrn J. G. B. Unterricht, &c.,*" Hamburgh, 1784; as also "2 *Quadrillen und* 10 *Englische, für* 9 *Instr.,*" Op. 10, Brunswick; "*Opera-Arien für* 2 *Flöten arrangirt,* 1, 2, 3, *und* 4 *Lieferung,*" 1797; "2 *Cottillons und* 12 *Angloisen, für* 5 *Instr.,*" Op. 12; "*Parthie für* 2 *Clarionett.,* 2 *Horner, und Fag.,*" Op. 13; and "*Diver. p. le P. F., Fl., V., et Vc.,*" Op. 16, Hamburgh, 1798, in which year he died.

REICHERT, chamber-musician to count Bruhl, at Dresden, about the year 1755. He wrote the music of the interlude "*Il Gioccatore e la Bacchetona.*"

REICHWEIN, (Johann Georg) chapel master of the cathedral at Ratisbon, published there the following works: "*Deliciæ Sacræ, sive Missæ tres breves à* 4 *vocib. concert.* 2 *Viol. ad lib., et* 4 *Ripien. cum B. C. nec non Psalmi,* 11 *ab unâ,* 2, 3, *et* 4 *vocib. cum et sine Violin, ac Ripienis,*" and "*Sacra Thymiamata,*" i. e. "*Offertoria per Festa Anni majora à* 4 *vel* 5 *Vocib., Concertantib., et* 5 *Instrum.,*" 1688.

REICKE (Johann Ernest) published at Strasburg, in 1658, a work entitled "*Allemandes, Gigues, Ballets, Courantes, Sarabandes, Gavottes, et Doubles à* 3 *et* 4 *Voix, pour Violon et Basse-continue.*"

REIMANN, (Matthaus) doctor of laws, and counsellor to the emperor Rudolph II., published the two following musical works: "*Noctes Musicæ,*" Leipsic, 1598, and "*Cithara Sacra Psalmodiæ Davidis ad usum testudinis accommod.,*" Cologne, 1613.

REIMANN, (J. Balthazar) born at Breslau in 1702, was a skilful organist, and published some psalm tunes of his own composition.

REIN, (Johann Balthazar) musician at Altona, published there, in 1755, a book of psalms for four voices.

REINAGLE, (Joseph.) The father of this eminent professor was born near Vienna, and received his education at one of the German universities. He was intended for the church, but afterwards followed music as a profession, and came to England, residing for some time in Portsmouth, where the subject of this memoir was born. The father at first intended his son for the navy, and entered him as a midshipman at an early age: his friends, however, soon abandoned the idea of a naval life for the boy, and he was removed to Edinburgh, where he served two years as an apprentice to a working jeweller; who leaving the country, and not returning, it was resolved that music should be the boy's profession. He was accordingly instructed in the French horn and trumpet by his father, who, through the interest of the musical lord Kelly, held the situation of household trumpeter to the king. Young Reinagle made great progress, and soon appeared in public as a concerto player on the above instruments. By the advice of his medical friends, he however discontinued them, and directed his attention to the practice of the violoncello, of which instrument he rapidly acquired a knowledge, through the valuable instructions of the celebrated Schetkey, who married his sister. His younger brother and pupil, Hugh Reinagle, increasing in fame as a violoncellist, Joseph

relinquished the study of the violoncello for that of the violin, under Aragoni and Pinto, and was soon appointed leader of the concerts at the theatre in Edinburgh. His brother Hugh now died in Lisbon, where he had gone for the recovery of his health; when Joseph, feeling a great desire to support the name his brother had so justly acquired as a violoncellist, and acting under the advice of the celebrated Mr. John Mahon and other musical friends, resumed the study of the violoncello, which he has ever since professed. He made his appearance as concerto player at the New Musical Fund concert, on the same night with J. Cramer, Monzani, and Eley. He was announced to play Borghi's favourite concerto in E flat; but Crosdill having succeeded so well in the performance of that piece, his friends wished him not to play it; he therefore adopted one of his violin concertos, and performed it instead of Borghi's. The time would not allow the bills to be altered, and the audience received his concerto with great applause. Borghi, who was present, was pleased, indeed, to say, that he was flattered by the mistake which had taken place. After the commemoration of Handel in Westminster abbey, Reinagle went to Ireland, under the patronage of lord Westmorland, then lord lieutenant. Here a whimsical circumstance happened worthy narration. The late celebrated Mr. Curran introduced himself to Reinagle, and invited him to dine with some musical friends at his country house, five miles from Dublin. Reinagle, anxious to embrace the opportunity of enjoying that great man's society, most willingly assented; upon which Curran, being in great haste, would not permit our musician to seek for any conveyance, but requested him to ride double on his horse. In this ludicrous way, sitting behind Mr. Curran, they reached his house, to the amusement of many friends they met on the road. Reinagle passed two years in Dublin, and on his return to London played at Salomon's concerts, at which Haydn presided. He then had the honour of enjoying Haydn's intimate acquaintance and friendship, and received many serviceable hints on composition from that great master. He was selected as his principal violoncello at many concerts, where he met Viotti, Salomon, Clementi, Schroeter, &c. At length he was engaged to play at the Oxford concerts, in which city he was so favourably received, that he was advised by the late lord Abingdon, and other musical amateurs, to reside there, which he has done up to the present time. Reinagle's productions are, in manuscript, "*Six Violin Concertos*," "*Six Violoncello Concertos*," also overtures, trios, duets, &c., for violins and piano-forte. Published: "*Four Sets of Duets*," "*Two Single Duets*," "*Treatise on the Violoncello*," "*Six easy Duets for Violoncello*," and "*One Set of Quartets for Two Violins, Tenor, and Violoncello.*"

REINARDS, (W.) a flutist, published at Amsterdam and Berlin many works for his instrument, between the years 1765 and 1797.

REINER, (Ambrosius) chapel-master to the archduke Ferdinand Charles of Austria, in the year 1650, published "*Motetti à* 2, 3, *e* 4 *voci, con V., Lib.* 1;" "*Motetti à* 4, 5, *e* 6 *voci, con* 2 *V., Lib.* 2;" "*Motetti à* 8 *voci, Lib.* 3," Inspruck, 1648; and "*Misse à* 5 *voci, con* 3 *Stromenti.*"

REINERUS, (Jacobus) a Benedictine monk, and director of the music at Wejngarten, in Suabia, towards the end of the sixteenth century. He was a voluminous composer. Amongst his published works were the following: "*Cantiones* 5 *et* 6 *vocum*," Munich, 1579; "*Cantiones Germanicæ* 4 *et* 5 *vocum, et vivæ voci, et Musicis Instrumentis accommodatæ*," Munich, 1581; "*Psalmi Pœnitentiales* 3 *vocibus concinnati*," Munich, 1586; "*Teutsche und Lateinische Lieder mit* 3 *und* 4 *Stimmen*," Laugingen, 1593; "*Cantiones seu Motetæ* 4 *et* 5 *vocum, nebst einigen Magnificat*," Cosnitz, 1593; "*Motetæ Sacræ* 5 *et* 6 *vocum*," Cosnitz, 1595; "*Cantiones* 6, 7, 8, *adjunctaque in fine una* 10 *vocum*," Munich, 1591; "*Cantiones* 4 *vocum*," Munich, 1600; and "*Missæ* 6 *vocum*," Dittengen, 1604.

REINHARD, a violinist, was, in 1796, *chef-d'orchestre* of the national theatre at Vienna.

REINHARD, (ANDREAS) a writer of some Latin works on music, some of which were published at Leipsic, in the first ten years of the seventeenth century.

REINHARD, (CHRIST. WILHELM) organist at Cassel in 1806, was born there in 1770. He is considered a good performer, and has composed some instrumental music.

REINHARDT (JOHANN CHRISTOPH) was, in 1789, chamber-musician to the court at Gotha, where he published, in 1788, a vocal work entitled "*Geistlich und Moralische Lieder.*"

REINHARDT, (ADELHEIDE) principal female singer to the court of Gotha, was probably the wife of the preceding.

REINHARDT, (JOHANN GEORG) sub-organist to the court at Vienna, between the years 1721 and 1727. He composed the following works, which may be found among the manuscripts at Traeg's in Vienna: "*Litaniæ de B. M. V., à 4 voci,*" "*Pastorella sopra il Tema, 'In dulce jubilo, &c.' per l'Organo,*" and "*Diversi Pezzi per il Cembalo,*" 1725.

REINICKE, (LEOPOLD CARL) an eminent performer on the bassoon, was born at Dessau in 1774. He was a pupil in composition of chapel-master Naumann, as also of Reichardt. In 1807, he brought out, at the Dessau theatre, with success, "*Adelheit von Schroffeneck,*" a grand opera. He has also published some instrumental music.

REINKE, (JOHANN ADAM) born in 1623, was a celebrated German organist and composer, who lived till within a few months of the age of a hundred years. In his younger days, having been elected successor to the famous Scheidemann, organist of St Catherine's church in Hamburgh, it is related, that a musician of Amsterdam declared, that Reinke must be so presumptuous a man to take Scheidemann's place, that he should like to see him. This observation having been repeated to Reinke, he sent him one of his compositions, thus superscribed, "This is the portrait of the audacious youth whom you wished to see." The Dutchman found in the composition so much genius and learning, that he immediately went to Hamburgh, for the purpose of hearing him play on the organ. After this he said he could have kissed his feet, in testimony of the veneration with which his talents had impressed him. Reinke died at Hamburgh in 1722.

REINMANN, (GEORG FRIEDRICH) a German musician, published at Erfurt, in 1644, an introduction to singing, under the title of "*Music-büchlein.*"

REINMAN, (JOHANN HARTMANN) chapel-master to the duke of Saxe-Saalfeld, was born at Saalfeld in 1677. He studied composition under the chapel-master Erlebach, and afterwards published some church music. He died in 1728, being at the time burgomaster of his native town.

REINWALD, (L.) chamber-musician to the court at Hildesheim, in Saxony, published the following works: *Il Sinfon. à 9.*," Op. 1, Berlin, 1792; "2 *Sammlungen von Quadrillen und Angl. fürs Klav.*," Berlin, 1794; and "*Die Friedensfeyer: Hell uns, Heil! ein Rundgesang beym Klavier,*" Hamburgh, 1797.

REISCHIUS, (GEO.) of Friburg, author of a work in twelve books, comprising a distinct treatise on each of the liberal sciences, in Latin, called "*Margarita Philosophica,*" first published in 1503, in which one of the books is appropriated to music. His work, however, though frequently cited by Italians, contains no instructions for the practice of harmony, as the author, though posterior to Gaffurius, chiefly follows Boethius.

REISIG, (GOTTLIEB) music director and rector of the Latin school at Lichtenstein, was born in 1664. He had studied vocal and instrumental music, also composition, and, in the year 1734, wrote a work entitled "*Trifolium Historico-Musicum,*" in three parts, the first containing biographies of German musicians, and the others the history of German organs, and other matter, chiefly relating to that instrument. This book was never published.

RELFE, (J.) This gentleman, who is musician in ordinary to his majesty, commenced his musical studies under the tuition of his father, who was upwards of fifty years organist of Greenwich hospital. At the age of eighteen, he was articled for two years to Keeble, organist of St. George's, Hanover-square, who was then considered one of the first theorists and organ performers of the day. To the celebrity of Keeble's name as a master, and the extensive professional connections of Relfe senior, his son was indebted for the early encouragement he experienced as a piano-forte teacher, which has been followed up by full employment of forty years in that line of professional practice. His musical compositions have been but few, and those chiefly of a theoretical nature, commencing with a "*Set of Sonatas,*" dedicated, by permission, to the princess Mary and Sophia, a popular ballad, entitled "*Mary's Dream,*" with some others not worthy of mention. "*The Principles of Harmony,*" first published in 1798, in periodical numbers, entitled "*Guida Armonica,*" and in which nearly the whole theoretical plan of Logier, as far as it is connected with offering elementary instructions through the medium of exercises, will be found to have been anticipated. Various single pieces, chiefly composed for the improvement of professional and private pupils placed under his tuition. A pamphlet entitled "*Remarks on the present State of Musical Instruction, with a Prospectus of a new Order of Thorough-bass Designation, and a demonstrative View of the defective Nature of the customary Mode: to which are annexed, Definitions of Twenty Diagrams exhibited in a Music Scroll,*" 1819. His last work, entitled "*Lucidus Ordo,*" was published in 1821, and consisted in an attempt to divest the subject of thorough-bass and musical composition of all its intricacies, and to exhibit the whole science in a lucid and simple form, capable of application to every species of composition.

RELLSTAB, (JOHANN CARL FRIEDRICH) printer, and proprietor of a music warehouse at Berlin, was born in that city in 1760. He was first brought up to the musical profession, and studied under Agricola and Fasch. He wrote several musical works, amongst which are the following: "*Essay on the Union of Musical and Rhetorical Declamation, intended principally for the Use of Musical Performers and Composers, with Examples,*" Berlin, 1786; "*Essay, containing the Observations of a Traveller respecting Church Music, Concerts, &c.*" Berlin, 1789; "*Instructions for Amateurs of the Harpsichord, to finger in the Style of Bach,*" Berlin, 1790; "*The Harpsichord Magazine,*" Berlin, 1787. This was continued in the following year, under the title of "*Melody and Harmony.*" It contains several of Rellstab's vocal and instrumental compositions. "*Lieder und Gesänge Verschiedener art zum singen am Clavier, in Musik gesetzt und dem Hrn. Capellm. Schulz ergebenst gewidmet 1ster Theil,*" Berlin, 1791; "*Ditto, 2ter Theil,*" Berlin, 1791; "*Six Solfeggi p. el Cembalo,*" Berlin, 1792; "*Sonata p. el Organo;*" "*12 Märsche fürs Klaver,*" Op. 79; "*Sonatine p. Cemb. C. Fl.;*" "*Wildheit und witz, Charakterstück f. Klavier.*" The following are in manuscript: "*Pigmalion,*" a cantata from Ramler; "*The Shepherds at the Manger,*" a cantata from Ramler; lastly, "*Seven Symphonies and Overtures.*"

RELUZZI, a musician at Prague. Twelve of his symphonies were known about the year 1760.

RELZER, (JOHANN) chamber-musician to the bishop of Wurtzburg, about the year 1740, was a native of Vienna. He was considered one of the best violinists of his time.

REMBT, (JOHANN ERNST) organist of the principal church at Suhla, in Saxony, was born there in 1749. He was an excellent performer on the organ, and a good contrapuntist. In 1787, he published at Leipsic "6 *Orgel Trios,*" which he previously submitted to the inspection of the renowned Sebastian Bach, whose works he had profoundly studied. Amongst his other

published compositions are "50 *Vierstimmige Fugetten für die Orgel komponirt und Hrn. Kapellm. Hiller Zugecignet,*" Leipsic, 1791; "12 *leichte triomässige Choralvorspiele, 1r. heft,*" Leipsic, 1797; and "*Derselben 2r. heft,*" Leipsic, 1797. At that period he had many other practical works ready for publication.

REMI, of Auxerre, a monk in the convent of St. Germain, in the ninth century, was considered one of the most learned men of his age. He wrote, amongst other works, a commentary on the treatise *de Musicâ* of Martianus Capella.

REMORINI. This singer is well known in the modern musical annals of Italy; in that country he has been a performer of celebrity for many years past. He has latterly been attached to the Italian opera at Lisbon, and arrived in London in April, 1824, to perform his engagement at the King's theatre, where he appeared for the first time in Rossini's opera of the *Turco in Italia,* in the character of *Selim,* a Turkish prince. The principal quality in Remorini's voice is strength; his tones are not only loud, but are propelled by a force that throws it into every corner of the house at once. This takes from it, or rather is incompatible with that roundness of tone which made Zuchelli appear to sing with so much expression, and must operate disadvantageously where the pathetic is required. His compass is not great, but this is a matter of secondary consequence, and easily provided against. His execution is vigorous and neat, and his intonation, the chief requisite in a singer, is perfect. His long experience of the stage in a country where negligent action is not overlooked, has also given him an easy and correct manner of acting.

REMPT (J. Christ.) published at Bonn, in 1810, "6 *Kinderlieder, mit begl. des Klav. 1 und 2 Samml.*"

REMPT, (Johann Matthias) a German composer, chiefly of Protestant hymns, died in the year 1802.

REMY, (J. F.) member of the academy of music at Paris, published there, in 1785, "*Ariettes de Panurge, avec Acc. de Guit.*"

RENALDI, (Giulio) an Italian composer of the sixteenth century, was born at Padua. Of his works we can name "*Madrigali à 4, 5, e 6 voci, con Diagoli à 7 voci,*" Book 1, Venice, 1567, and "*Madrigali à 4 voci, Lib. 2.*"

RENAUD, a French musician, was chapel-master to the empress of Russia. He composed the music of two comic operas, entitled "*Le Cuvier,*" and "*Le Mauvais Ménage.*"

RENAUD, (Mlle., l'aînée) a celebrated singer at the Théâtre Italien in Paris, between the years 1785 and 1790. She was remarkable for the ease with which she sang, and for her correct articulation and intonation. Two of her sisters also sang at the same theatre, and at the same period. They were called "*La couvée de rossignols.*"

RENER, (Adam) a celebrated contrapuntist, resided at Liege from 1538 to 1555.

RENI, (Daniel) an Italian painter and musician. His favourite instrument was the flute. He flourished at Bologna about the year 1574.

RENI, (Guido) son of the preceding. This renowned painter was also very eminent as a performer on the lute.

RENIER, a French composer, flourished about the year 1710. Amongst his works are "*Cantates,*" "*Le Semele,*" and "*Deux Suites p. la Fl.*"

RENVOISY, (Richard) master of the choristers of the holy chapel in Dijon, set to music the psalms of David, for four voices, in the sixteenth century: they were published in Paris.

RENZINI, an Italian composer, resided, in 1770, at Pisa.

REQUENO, (Vincenzo) an abbot, and member of the Accademia Clementina, was a Spaniard by birth, but resided in Italy during many years. He published a work entitled "*Saggi di Ristabilimento dell'Arte Armonica de' Greci e Romani Cantori,*" Parma, 1798.

RESARREICAM, (Antonio da) a

Portuguese ecclesiastic and composer, born at Lisbon in 1621. He left many masses and other pieces of sacred music of his composition, in manuscript, at his death, which took place in 1686.

RESTA, (Noel) of Milan, composed the comic opera *"I tre Sigisbei Ridicoli,"* performed in 1748.

RESTELLI, a good Italian violinist at Bologna, at the commencement of the present century.

RETZEL, (Anton.) chapel-master to the duke of Holstein, was born at Brunswick about the year 1724. He was an eminent performer on the bassoon, and a good contrapuntist. His music is in the style of Graun: some of it was published at Amsterdam.

REUFFIUS, (Jacobus) a musician of the seventeenth century, published *"Opellæ Musicæ,"* Nuremburg, 1643.

REUSCHEL, (Johann Georg) singer at Marckersbach, in Bohemia, in the middle of the seventeenth century, published *"Decas Missarum Sacrarum* 4, 5, 6—18 *vocum,"* Freyberg, 1667.

REUSCHIUS, (Johannes), chancellor of the bishop of Meissen, was an excellent musician. He published at Leipsic, in 1554, *"Melodien zu des Georgii Fabricii Lateinischen Oden,"* of which several editions were published.

REUSNER, (Jacob) a German composer, flourished about the year 1600, and published, amongst other works, *"Missæ 6 vocum,"* Dillingen, 1604, and *"Missæ 4 et 5 vocum, cum Officio B. M. V."* Dillingen, 1604.

REUSSNER, (Elias) a lutist and composer for his instrument in Schleswick, flourished in the middle of the seventeenth century, and published *"Lauten-lust, aus Præludien, Paduanen, Couranten, Sarabanden, Giguen, Gavotten und andern Piécen,"* Breslau, 1668.

REUSSNER, (Esaias) son of the preceding, was a lutist in the service of the prince of Liegnitz-Brieg, and of the elector of Brandenburg. He published, in 1676, *"Neue Lautenfrüchte;"* also *"Hundert geistliche Melodien Evangelischer lieder auf die Laute gesetzt."*

REUTER, (Georg, sen.) imperial chapel-master, and organist of St. Stephen's church at Vienna, was born there in 1660. He died in 1731.

REUTER, (Carl) eldest son of the preceding, was also chapel-master of St. Stephen's cathedral at Vienna, about the year 1740. Being in search of children to recruit his choir, he happened to call on a country schoolmaster of the name of Frank, a cousin of Haydn's, at whose house Haydn, then about eight years of age, was residing. The schoolmaster proposed the boy as a singer, when Reuter gave him a canon to sing at sight.

The precision, the purity of tone, the spirit with which the child executed it, surprised Reuter, but he was more especially charmed with the beauty of his voice. He only remarked that he did not *shake*, and asked him the reason, with a smile. The child smartly replied, "How should you expect me to *shake*, when my cousin does not know how himself?" "Come here," says Reuter, "I will teach you." He took him between his legs, showed him how he should rapidly bring together two notes, hold his breath, and agitate the palate. The child immediately made a good shake. Reuter, enchanted with the success of his scholar, took a plate of fine cherries, which Frank had caused to be brought for his illustrious brother professor, and emptied them all into the child's pocket.

It will be easily supposed that Reuter did not return alone to Vienna; he took the young *shaker* along with him, and soon entered him as a singing boy. Reuter died at Vienna, in the year 1772.

REY, (Jean Baptiste) born at Lauzerte, in the department of the Tarn and Garonne, in France, in 1734, was self-instructed in the art of music, at the abbey of St. Sernin, at Toulouse. At the age of seventeen, he was elected a member of the orchestra in the cathedral at Auch; three years after which he was attached to the

grand opera of Toulouse, and continued the exercise of his art with increasing success in various towns, especially at Montpellier, Marseilles, Bourdeaux, and Nantes, till he had attained his fortieth year. His fame had, by that time, reached Paris, several motets of his composition having been performed at the chapel of Louis XV. In 1776, when at Nantes, he received a *lettre-de-cachet*, ordering him to appear at Paris, and to be attached to the royal academy of music, where he remained till his death, in the situation of director of the orchestra. In 1779, Louis XVI. appointed him chamber-musician, with a salary of two thousand francs, and a promise that he should succeed to the place of superintendent of the royal music, and be decorated with the *cordon noir*; advantages which he lost, however, by the events of the revolution. During the thirty-five years that Rey conducted the opera orchestra, he did not cease to contribute in sustaining the pre-eminence of that establishment. He either composed or revived several works which are still performed at the theatre; he completed the opera of *"Arvire and Evelina,"* of the celebrated Sacchini, who was his intimate friend, and had confided to him that task. When Napoleon assumed the imperial dignity, he promoted Rey to the situation of *chef-d'orchestre* of the chapel royal. He died in 1810, which event is said to have been hastened by his grief for the loss of a daughter in the preceding year, who had considerable musical talent. Rey's brother was violoncellist at the royal academy of music, and assisted J. B. Rey in the composition of the opera of *"Apollon et Coronis."* In an access of delirium, from brain fever, he cut his throat, in the year 1811.

REY, (N.) probably an amateur at Paris, published there the following work: *"Système harmonique, développé et traité d'après les principes du célèbre Rameau, ou Grammaire de Musique, sous le titre de Tablature, se rapportant au Dictionnaire de J. J. Rousseau, pour servir à l'intelligence et à l'enseignement de tout l'ensemble de la musique, contenant introduction, explanation, règles de composition, définitions, observations, principes pour les commençans, &c., avec théorie pour trouver et s'exercer à diriger toutes les harmonies et mélodies,"* 1798.

REYHER, (Andreas) doctor of philosophy, and rector of the gymnasium at Gotha, was born in 1601. He published *"Margarita Philosophica in annulo Synopsis totius Philosophiæ,"* Nuremburg, 1636, and *"Specimen Musicum pro Exercitio Hebraice conjugandi,"* Gotha, 1671.

REYMANN, (B. Ch.) ballet-master to the court theatre at Strelitz, published, about the year 1783, the operetta *"Der Dervische."* Much of his instrumental music is also to be found in manuscript at Traeg's, in Vienna.

REYNVAAN, (J. Verschuere) an advocate at Flushing, in Holland, published *"Catechismus der Muzyk,"* Amsterdam, 1788, a work of merit; also *"Muzykaal kunst-woorden boek, behelzende de verklaaringen als mede het gebruik en de kracht der kunstwoorden, die in de Muzyk voorkomen,"* Amsterdam, 1795. He is also the composer of *"Six Harpsichord Sonatas, with Violin Acc."* published at Amsterdam in 1780.

REYS, (Gaspardos) chapel-master, first at Lisbon and afterwards at Braga, about the year 1630, was a pupil of D. Lobo, and composed much church music.

RHAW, (George) a celebrated German musician, and improver of Protestant psalmody, was also a printer at Wittenberg. He was born at Eisfeld, in Franconia, in 1488, and at an early age was appointed singer and director of music at Leipsic; in which qualities he brought out, at the time of the celebrated thesis sustained between M. Luther and Eck, a mass for twelve voices, which was performed at the commencement of the thesis, and a *Te Deum*, to be sung at the conclusion. After this, he settled in his printing business at Wittenberg, and thence produced, in 1538, a collection of motets for four voices, by different masters, under the title of *"Se-*

lectæ Harmonicæ, 4 vocum," and, in 1544, a second collection, containing one hundred and twenty-three German canticles, for four and five voices, for the use of schools. In 1518 appeared the first edition of his work, entitled *"Enchiridion utriusque Musicæ practicæ ex variis Musicorum Libris congestum;"* this went through seven editions, up to the year 1553. His death took place in 1548.

RHEIN, (Fr.) a celebrated flutist and composer for his instrument at Vienna. He died previously to the year 1799.

RHEIN, (Fr.) a flutist, engaged, in 1800, at the Théâtre des Variétés at Paris, where he published, about the year 1790, " 3 *Duos p.* 2 *Fl.*," Op. 1.

RHEINEK, (Christoph) a pleasing composer, excellent tenor singer, and pianist, was born at Memmingen in 1748. He learnt the elements of singing from his father. It was at Lyons that he made the greatest progress in music, and in that city he produced his first opera, *"Le Nouveau Pygmalion,"* which was not only favourably received as a novelty, but long remained a stock piece at the Lyons theatre. Shortly after the appearance of this composition, he was invited by the minister, Turgot, to settle at Paris, which request was accompanied by an offer of a profitable place under government. He consented, first requesting to visit his father in Germany, whom he saw only a few days before he was deprived of him by death. This event delayed his arrival in Paris nearly a month; in which short interval Turgot had been disgraced, and consequently was incapable of fulfilling his promise to Rheineck. Frustrated in his hopes, he quitted Paris, and settled as innkeeper in his native town, where he died about the year 1796. The following of his compositions were printed: *"Der Todgesang Jesu,"* an oratorio, the poetry by Städele, 1778; *"Melodies to Schellhorn's Collection of Psalms;" "A Mass;"* " *Le Nouveau Pygmalion,"* comic opera, Lyons; " *Le Fils Reconnaissant,"* comic opera, Lyons; and *"Rinaldo,"* grand opera, in Germany, with Städele's poetry, Memmingen, 1779; four collections of songs, printed subsequently to the year 1770, and many songs and piano-forte pieces, published in the five volumes of the Spire collection. Amongst his music left in manuscript are *"Six Harpsichord Concertos."*

RHEINER, (Felix) a celebrated performer on the bassoon in the royal chapel at Munich. He died previously to the year 1785.

RHIEMANN or RIEMANN, (Jacob) a celebrated instrumental composer about the year 1720, published at Amsterdam *"Suites pour le B. de Viole et B. C.,"* Op. 1; "6 *Sonate à V. solo e B. C.,"* Op. 2; and *" Sonate à V., Viol da gamba e continuo,"* Op. 3.

RIBBE, (J. C.) a German musician, published "6 *Sonaten fürs Klav. mit Fl.,"* Berlin, 1789, and " 3 *Gr. Duos Concert. p.* 2 *Fl.,"* Berlin, 1798.

RIBOVIUS, (Laurentius) a singer in Konigsberg in the first half of the seventeenth century, published there, in 1638, *"Enchiridion Musicum,"* a short work, containing the principles of singing.

RICCATI, (Giordano) an Italian count, born at Trevigi, was a good mathematician, and wrote the following works relating to music: " *Delle Corde ovvero Fibre Elastiche,"* Bologna, 1767; " *Delle Vibrazioni Sonore dei Cilindri,"* Verona, 1782; and *"Dissertazione fisico-matematica delle Vibrazioni del Tamburo."* The second of these works is to be found in the first volume of the *Memorie di Matemat. e Fisic. della Soc. Ital. Veron.*, and the third work in the *Saggi Scientifici e Letterati dell' Acad. di Padua.*

RICCI or RIZZIO, (David) a celebrated lutist and singer, born at Turin, was the son of a poor musician in that city, who instructed his son in music and singing to such an extent that he got an appointment at the court of Savoy. At this time the duke of Savoy sent an ambassador to Mary queen of Scots, whom it is well known that Rizzio accompanied, and afterwards became the unfortunate favourite of that unfortunate queen, being stabbed by her side in 1566. It is a common opinion that several

old Scotch songs, as *"Cowden knows," "Galashiels," "Gala Water," "Ettrick Banks," "Braes of Yarrow," "Bush aboon," "Traquair,"* &c. were composed by David Rizzio; but this must be an error, the style of the Scotch music being determined before the reign of Mary, and the best of these airs having been traditionally traced to much more distant periods. Neither ought it to be imagined that a stranger, who, in the latter part of his life, was devoted to business, as Mary's secretary, should acquire or invent a style of music so different in every respect from that to which he had been accustomed in his own country. Melody is so much the characteristic of the Scotch airs, that it is even doubtful whether they had basses before the last century; whilst, in Rizzio's time, harmony was the favourite study of the Italian composers. Palestrina himself, who flourished more than two hundred and sixty years ago, and who obtained the glorious title of the father of harmony, attached himself exclusively to counterpoint; and when Rizzio studied his art, Palestrina's music must have been in the highest favour in Italy. Besides, although the style of the ancient Scotch melody has been well imitated by Oswald and other Scotch musicians, no foreigner has been known to have acquired its true spirit. Geminiani, who was a great admirer of Scotch airs, said that he had destroyed several quires of paper in endeavouring to compose a second part to the beautiful air, *"The broom of Cowden knows."* Tassoni, author of *La Secchia rapita,* speaks of this music as very much esteemed by the Italians of his day, and attributes its invention to king James of Scotland; an opinion which might easily be adopted by a foreigner, because all the Scotch kings of this name, and particularly the first, third, fourth, and fifth, were versed in music and poetry.

The testimony of Tassoni proves that this music is derived from an earlier period than that in which Rizzio existed. One must not, however, adopt his opinion of the inventor, nor must they be believed who give the honour of this invention to the monks of Melrose. It is more probable that these delightful melodies had their origin amongst shepherds, who really experienced the sentiments and affections they so well express.

Rizzio may have been one of the first who made a collection of these melodies, or he may have executed them more delicately than any of the Scotch musicians of the same period, or he may perhaps have corrected the extravagance of certain passages, for one is struck by the regularity of some of these airs, whilst we are amused by the wildness of others; and in either case the Scotch may be said to owe him obligation. But that this style of pastoral melody, so different from the Italian melody of the same age, and so peculiar in every respect, should have been established and invented by him, appears impossible

RICCI, (Torquato) an Italian singer, resided at the court of the elector palatine. He flourished about the year 1710.

RICCI, (Eustatio) chapel-master to the pope, was born at Piperno. He flourished in the early part of the seventeenth century.

RICCI, (Michel Angelo) an Italian contrapuntist, flourished early in the seventeenth century. Some of his compositions may be found in the *Begameno Parnas. Mus. Ferdinand.* 1—5 *vocum,* Venice, 1615.

RICCIO, (Angelo Maria) doctor of theology, and professor of the Greek language at Florence, published there, in 1747, a work entitled *"Dissertationes Homericæ,"* in which are the three following dissertations relating to music: 1. *"Dissert. de Achille citharâ canente veterique Græcorum Musicâ;"* 2. *"An musicâ curentur morbi;"* and 3. *"Dissert. de Musicâ virili et effeminatâ Græcorum nonnullisque aliis ad cognitionem musicæ pertinentibus."*

RICCIO, (Antonio Teodoro) a contrapuntist of the sixteenth century, born at Brescia, was at first chapel-master at Ferrara, from whence he was invited to the chapel royal at Vienna, but afterwards left that court for Dresden, where he embraced the Protestant religion. After a few years, he again removed to Konigsberg, and lastly

to Wittenberg, where he died in 1590. Of his published works we can mention "*Lib.* 1 *de Madrigali à* 5 *voci,*" Venice, 1567; "*Lib.* 2 *de Madrigali à* 6, 7, 8, *e* 12 *voci,*" Venice, 1567; "*Canzoni alla Napolitana à* 5 *e* 6 *voci,*" Nuremburg, 1577; "*Cantiones Sacræ* 5, 6, *e* 8 *vocum,*" Nuremburg, 1578; "*Motetti à* 5 *et* 8 *voci,*" Frankfort; "*Messe,*" Konigsberg, 1579; "*Motettæ* 4 *et plur. vocum,*" 1580; and "*Introitus, qui in solennitatibus majoribus et præcipuorum Sanctorum Festis in Ecclesia decantari solent,*" Venice, 1589.

RICCIO, (Giovanni Battista) an Italian composer, published, about the year 1625, "*Divine Lodi Musicali à* 1, 2, 3, *e* 4 *voci,*" and "*Canzoni di Sonare à* 1, 2, 3, *e* 4 *stromenti.*"

RICCOMINI, (Antonio) chapel-master and dramatic composer since the year 1785.

RICHARDSON, (Vaughan) a scholar of Dr. Blow, and organist of the cathedral of Winchester. He published, in the year 1706, "*A Collection of Songs for one, two, and three Voices, accompanied with Instruments,*" and also composed several anthems, which are well known in most cathedrals.

RICHE, (François le) chamber-musician to the king of Poland and elector of Saxony, was a celebrated performer on the hautboy at Dresden, about the year 1700.

RICHE, (J. B. le) a violinist at Paris, published there, in 1799, "*Concerto pour le Violon in A dur, No.* 1."

RICHEFORT or RICCIAFORT, (J.) a native of the Netherlands, is placed by Walther in the middle of the sixteenth century; but he was certainly a composer many years before that period, as we find his name not only in the second book of *Motetti della Corona*, published at Fossembrone, 1519, and preserved in the British Museum, in which collection he was author of the fourth motet, "*Miseremini mei,*" but to a motet in a music book belonging to Henry VIII. when prince of Wales, and preserved at Cambridge. Glareanus says, that "great praise is due, in our times, to the vocal compositions of John Richefort." In the Museum collection of French songs, in four, five, and six parts, printed in the Netherlands during the sixteenth century, there is one by this author for three tenors and a bass, which, though it would be thought somewhat monotonous by modern ears, has great merit for the artful contexture of the parts, which are moving throughout in close fugue and imitation. He died about the year 1560.

RICHER, a musician, born at Paris in 1714, was a page of the king's band, under Lalande and Bernier. Some of his motets were performed at the chapel royal, and, with his cantatas, were published. Four of his children were musicians, amongst whom the daughter married the celebrated Philidor.

RICHER, eldest son of the preceding, was attached to infanta Don Philip as violoncellist. The next brother to him was a violinist at the court of Parma.

RICHER, (Louis Augustin) younger brother of the preceding, and born at Versailles in 1740, became a page of the king's band in 1748, and, about 1756, sang at the *concert spirituel* with great applause. On the death of his father he became music-master to the dukes of Chartres and Bourbon; and, in 1779, the king granted him the reversion of the situation of music-master *des enfans de France*, then held by Lagarde. Richer was a professor of singing at the conservatory, and was still living at Paris in 1811.

RICHTER, (Carl Gottlieb) organist at the old church in Konigsberg, was born at Berlin in 1728. Yielding to the wishes of his family, he first studied surgery; but his inclination for music soon becoming irresistible, he was permitted to dedicate his talents to that art, and took lessons of the celebrated Schaffrath. In 1754, he entered the service of general the count of Truchsess, at Custrin, from whence he proceeded to Konigsberg, where, after a short time, he was appointed organist of the castle, and subsequently of the before-named church. Richter was master of the celebrated Reichardt. He was considered one of the first Germany organists and per-

formers on the harpsichord. Not many of his works were published, probably on account of the delicacy of his health. Amongst them are "*Six Trios for the Flute,*" Konigsberg, 1771; "*Two Concertos for the Harpsichord,*" Riga, 1772; and "*Nine Concertos for the Harpsichord,*" Konigsberg, 1774 and 1775. He died in 1809.

RICHTER, (Franz Xaver) chapelmaster of the cathedral at Strasburg, was born at Holischau, in Moravia, in 1709. In 1760, he was chamber-musician at Manheim, where he composed seven operas of harpsichord and violin music, each containing six pieces. These works were published at Paris, Amsterdam, and Nuremburg. Many symphonies and masses of his composition have remained in manuscript. He died at Strasburg in 1789. He also left a treatise on counterpoint, abridged from Fux, which has been translated into French by C. Kalkbrenner, and published at Paris in 1804, under the following title: "*Fr. Xav. Richter, Traité d'Harmonie et de Composition, revu, corrigé, augmenté, et publié avec 93 planches par C. Kalkbrenner.*"

RICHTER, (G. Fr.) a pianist of Vienna in the latter part of the last century. Many of his manuscript compositions may be seen in Traeg's Catalogue.

RICHTER, (Frederick August) chamber-musician and performer on the hautboy in the chapel of Dresden, early in the last century.

RICHTER, (Johann Christoph) court-organist at Dresden, died about the year 1749.

RICHTER, (Johann Siegmund) organist and composer at Nuremburg, was born in that town in 1657. He was an excellent performer on the harpsichord, and good vocal composer. He died in 1719.

RICHTER, (Joseph) a musician at Vienna, published, amongst other works, the following: "3 *Quat. à 2 V., A., et B.*" Op. 1, Offenbach, 1796; "3 *ditto.*" Op. 2, Offenbach, 1797; "3 *Duos pour 2 V.*" Op. 3, Offenbach, 1797; "3 *Trios pour Fl., V., et Vc.*" Op. 4, Offenbach, 1798; "3 *Duos pour 2 V.*" Op. 5, Offenbach, 1798; and "6 *Trios pour 2 V. et B.*" Op. 3, Paris.

RICIERI, (Giovanni Antonio) a musician of Vicenza, was at first a pupil of Freschi of that town, and afterwards went to Ferrara, where he continued his study of vocal music under J. B. Bassani. He next applied himself to composition, when the sensibility, grace, and vivacity which characterised his works, conciliated the favour of all his hearers. Being invited by a Polish prince to pass some time in that country, he remained in it during six years, and composed there many pieces, as well for the theatre as for the church and chamber. On his return to his own country, he established a music-school at Bologna, in which many distinguished artists were educated, amongst others Padre Martini. At the same time he was unanimously admitted a member of the academy at Bologna. He was also appointed to compose new music to the psalms for St. Peter's chapel at Rome. He died at Bologna in 1746.

RICKL, (M.) a German musician, published at Salzburg, in 1802, "6 *Lieder mit Klavierbegleitung.*"

RIECK, (Johann Ernst) organist at Strasburg, published in that town, in 1658, a work for three and four voices, with instruments, and containing allemandes, gigues, ballets, &c.

RIECK, chamber-musician to prince Henry of Prussia, was born at Berlin in 1730. He was a celebrated violinist, pianist, and composer.

RIEDEL, a clergyman at Weida, is known as a musician by the following works: "*Freundschaft und Liebe, eine Samml. vermischter Klavier und Gesangstücke,*" Leipsic, 1798, and "6 *Sonat. facil. pour le Clav.*" Leipsic, 1798.

RIEDER, (Ambrosius) a musician at Vienna, has published the following among other works: "6 *Var. pour le Clav.*" Vienna; "3 *Violin Quartetten,*" Vienna; "12 *Var. pour le Clav.*" Op. 3, Vienna; "7 *Var. pour le Clav.*" Op. 7, Vienna; "3 *Violin Quartetten,*" Op. 8, Vienna; "6 *Var. f. Klav. allen Theresien gewidhmet,*"

Op. 9, Vienna; "*Sonate facile pour le Clav. avec V. et Vc.*" Op. 10, Vienna, 1798; "*5 Var. f. Klav. aus F.*" Heilbronn, 1797; and "*Sonat. pour le Clav. av. Acc. d'un V. et Vc.*" Vienna, 1801.

RIEDT, (Friedrich Wilhelm) chamber-musician and flutist to the king of Prussia, was born at Berlin in 1710. His father had a place under government, to which the son afterwards succeeded. Having, however, made himself master of the flute, he was desirous of learning composition, and for that purpose took lessons of the celebrated Graun and of Schaffrath. In 1741, the king nominated him chamber-musician, and flutist to his chapel. In 1750, he was elected director of the society of musical amateurs at the university, which situation he filled for many years. He died at Berlin in 1783. Amongst his works are the following. Theoretical: "*Essays on the Intervals in Music, as respect their Number, Place, and Advantages in Composition,*" Berlin, 1753; "*An Apology for the Essay on Intervals, &c.*" published in the *Beyträge* of Marpurg, vol. i. p. 414; "*Considerations on the arbitrary Variations in Musical Ideas during the Performance of a Melody,*" in the *Beyträge* of Marpurg, vol. ii. p. 95; "*Tables of all the primitive Chords, their Uses, &c.*" *Beyträge*, vol. ii. p. 387; and "*Two Musical Questions, namely: If the perfect unison is or is not a real interval? and if augmented or diminished unisons may or may not be admitted in Music?*" *Beyträge*, vol. iii. p. 271. Practical: various instrumental music, chiefly for the flute, published at Paris, Leipsic, and Berlin.

RIEFF, (J. G.) secretary at Mentz, about the year 1797, is known as a musician by the following amongst other publications: "*Volkslieder beym Klav.*" Mainz, 1796; "*Lieder der Liebe zum Klav. 2te Samml.*" Mainz, 1798; "*Würde der Frauen f. Klav.*" Bonn, 1798; "*Air 'Nel cor più,' var. pour le Clav.*" Op. 2, Mainz; "*3 Sonat. pour le Clav. avec V. obl.*" Op. 4, Offenbach, 1796; "*Sonate à 4 Mains,*" Op. 6, Offenbach, 1796; "*Sonat. pour le Clav. avec V.*" Op. 8; and "*Journ. d. Dam. No. 85,*" Offenbach, 1796; "*Air de Nagueli, var. pour le Clav.*" Op. 9, Mainz, 1798; and "*Air var. pour le Clav.*" Regensburg, 1802.

RIEGEL, a musician, resident at Manheim, published several works for the harpsichord and violin, at Spire, Manheim, and Paris, between the years 1780 and 1807.

RIEGEL, (Henry Joseph, père.) See Rigel.

RIEGEL, (Louis.) See Rigel.

RIEGEL, (Henri Jean.) See Riegel.

RIEGER, (Gottfried) a composer, in Austria, was, in 1746, pianist at the national theatre at Brunn. Amongst his works are "*Var. pour le Clav.*" Op. 5, Augsburg, 1798, and "*Fantasia per il Cembalo,*" Vienna, 1799.

RIEGER, (J. N.) a pianist at Paris, published there, in 1797, "*Passages les plus difficiles des Œuvres de Dussek, très-utiles pour l'Etude, Recueil 1, 2, et 3.*"

RIEGLER, (Franz Xaver) professor of music in the royal school at Presburg, was one of the best pianists towards the close of the last century. He published "*Anleitung zum Klavier, &c.*" Vienna, 1779, and three practical works, each containing two sonatas for the harpsichord, and published at Vienna about the same time.

RIEL, professor of singing at Konigsberg, was born at Potsdam in 1775. He was a pupil in composition of the celebrated Fasch, and afterwards established a singing-school at Konigsberg, on the principles of that of his master. He is at present chamber-musician to the Prussian court.

RIEM, (Wilhelm Friedrich) composer and organist of the reformed church at Leipsic, and born in 1779, was a pupil of Hiller. He has published the following amongst other works: "*2 Sammlungen Gesänge beym Klaviere,*" Ops. 9 and 17; "*1 Quintet, für 2 V., 2 A., und B.*" Op. 6; "*1 Quartet, für P. F., 2 A., und Vc.*" Op. 8; "*4 Sonat. für P. F. und V.,*" Ops. 5 and 13; "*7 Klaviersolos,*" Op. 1, 1804; "*7 Klaviersolos,*" Op. 2; "*7 Klaviersolos,*" Op. 3; "*7 Klaviersolos,*" Op. 4; "*7 Klaviersolos,*" Op. 7; "*Capriccio pour P. F.*" Op. 10; "*6 Sonatines pour P. F.*" Op. 11;

"3 *Rondeaux pour P. F.*" Op. 18, 1808; "*Petits Etudes pour P. F. Cah.* 1 *et* 2," Op. 16, 1807; "9 *Polonoises pour P. F.*" Ops. 12 and 14; "12 *Walses à* 4 *mains,*" Op. 15; "*Grand Rondeau à* 4 *m. pour P. F.*" Op. 22; "*Sonate facile à* 4 *m.*" Op. 23; "2 *Rondeaux à* 4 *m.*" Op. 24; "*Grande Sonate pour P. F. in H min.*" Op. 25; and "*La Bataille de Wagram, grande Pièce de Musique pour P. F.*"

RIEPEL, (Joseph) director of the music of the prince of Tour and Taxis at Ratisbon, towards the middle of the eighteenth century, was an able violinist and composer. His principal merit as a musician consists, however, in having been the first German writer who regularly explained the subject of rhythm, and rendered it intelligible to students. Hiller says, that Riepel was a man who had a profound knowledge of the essentials of composition, and who sought to separate from it what is superfluous. His views were not bounded by the production of dry rules, but he especially attached himself to the familiar exemplification of his opinions. Several of his didactic pieces were published in succession, though they form, in fact, but parts of the same work. The following are the titles: "*Anfangsgründe zur musikalischen setzkunst von der tact ordnung,*" Ratisbon, 1754; "*Gründregeln zur tonordnung ins gemein,*" Frankfort and Leipsic, 1755; "*Gründliche erklärung der tonordnung,*" Frankfort and Leipsic, 1757; "*Erlatterung der bezüglichen tonordnung,*" Augsburg, 1765; "*Unentbehrliche anmerkungen zum contrapunct, &c.*" Ratisbon, 1768; and "*Harmonisches silbenmaas, &c.*" Ratisbon, 1776. It is the latter work which was particularly recommended by Hiller. After the death of Riepel, which took place in 1782, one of his pupils, the singer Schubart, of Ratisbon, published, in 1786, another work of his master, entitled "*Basschlussel.*" Of Riepel's practical works, there were only printed three violin concertos with accompaniments, which appeared in 1756. Besides these there are known in manuscript, two symphonies and two harpsichord concertos. Dr. Burney, in his Travels, cites a very ingenious composition by Riepel, in which he imitates nearly all the sounds peculiar to war.

RIES (Ferdinand) was born at the town of Bonn, in Germany, in the year 1785: his father was leader of the orchestra of the elector of Cologne, and his grandfather had been first violinist in the same band. At five years of age he began to display the dawning of great musical talents, which were encouraged by his father, under whose auspices he commenced his first studies in that art; his subsequent master was Bernhard Romberg, a violoncellist of the first merit, who was at the time a member of the court chapel of the elector. The entrance of the French army into Germany at the time of the revolution, occasioned the dispersion of the electoral orchestra; by which event young Ries was not only disappointed of a situation in that band, which he had long been promised, but the disturbances which necessarily ensued, proved also highly injurious to the affairs of the elder Ries, and by preventing his son from prosecuting those studies in which he was so rapidly advancing, obliged him to resort entirely to books for instruction, particularly on the subject of thorough-bass, to which he particularly devoted his attention. Previously to this period, and when only nine years of age, the child had composed a minuet, which trifle appears to have been his earliest production in the art. When thirteen years old he went to Arnsberg, in Westphalia, to receive lessons in thorough-bass and composition; but his master not proving equal to the developement of such a genius, only taught him the violin, and after a residence of a few months he returned to his paternal roof. He now devoted himself with greater energy than ever to the cultivation of his talent; and some quartets of the first masters, which he at that time arranged for the piano, having first put them into score, have subsequently been published, but without his name. In 1801, an opportunity offering of going to Muhich, he availed himself of it. Here being entirely left to himself, and

very young, he was exposed to a thousand difficulties and distresses, which, had he not possessed an unusually active and energetic mind, he would undoubtedly have sunk under. Finding no employment for his talents, he next removed to Vienna, being enabled to do so merely from the scanty savings of what he had earned by copying music. We cannot proceed further without some eulogium on the character and conduct of this young and amiable artist, who, thrown upon the world in early youth, in the most trying circumstances, without friends, without money, and with nothing, in fact, but his own mental resources, overcame every embarrassment, and battled every difficulty in the most honourable and independent manner, till he reached the exalted eminence to which he has long attained. But to continue. His principal motive in selecting Vienna as the next theatre of his endeavours, was the expectation of the patronage of Beethoven, who had been the early friend of his father, and whose works he had particularly studied. Arrived at Vienna, he immediately applied to this great master, who not only received him with peculiar kindness, but evinced in every possible manner his affection and regard for the child of his early friend. Having first relieved all his pecuniary distresses, Beethoven agreed to give him every instruction, and to advance his interests in the musical world to the fullest extent of his power. Ries was, indeed, the first pupil that Beethoven publicly acknowledged as such. Shortly after his arrival, he was enabled essentially to assist this kind friend, by revising, copying, &c. of the celebrated work, "*The Mount of Olives*," which Beethoven was then engaged in, and in the composition of which he was greatly pressed for time. There is an anecdote current relative to the *début* of Ries in public, which we shall here state in some detail. He had selected on this occasion, for his performance, the well-known concerto of Beethoven in C minor, and which at that time had not been published. As a cadence *ad lib.* was requisite to make it complete, Ries, distrusting his own abilities, requested Beethoven to compose one for him; but to this he would in no way consent, desiring Ries to compose one himself, as he was perfectly competent to the undertaking. In compliance, therefore, with the wishes of his master, Ries set himself to work, and shortly produced a cadence. Beethoven was much delighted with it, one passage excepted, which appeared to him too abstruse and complex to be attempted as a first performance in public. Ries, with the praiseworthy ambition his talent inspired, could not, however, be persuaded to make any alteration in the passage: feeling convinced in his own mind that practice would enable him to overcome the difficulty, and if so, that the passage would, of course, greatly conduce to his professional success. Beethoven still doubtful of the capability of his pupil to execute the cadence, begged, a few days preceding Ries's appearance in public, that he would allow him to hear it. Unfortunately, it did not as yet perfectly succeed, and Beethoven now insisted more strongly than before on the rashness of the attempt. Still nothing would persuade the young aspirant to lay aside all hopes; his pride was roused, and on his return home he set himself so arduously to work, that he at length completely conquered the difficulty. He did not mention his success to his master. The day arrived; Beethoven stood by him to turn over; he drew near the fatal passage, and, exerting all his talent and energies, executed it brilliantly, to the great and undisguised satisfaction of his master; who, after having bestowed the warmest panegyrics on his perseverance, candidly acknowledged, that had he not succeeded, he would never have given him any further instruction. Beethoven's lessons to Ries it should, however, be here remarked, were only on the practice of the art; he would not give him a single lesson in thorough-bass and composition; saying, in the first place, that he did not feel competent to explain the subject, to do which required a peculiar talent, much practice as well as consideration, and that he felt, likewise, he

should be trespassing on the peculiar province of Albrechtsberger, who was considered by every musician the first master in that branch of the science. At this time Albrechtsberger was far advanced in years, and it was not without some difficulty he was persuaded to receive Ries as a pupil. He at length agreed to commence his instructions at what was considered a very high price at Vienna, namely, a ducat a lesson; and as Ries at that time possessed but twenty-eight ducats, he was unable to profit by his store as much as he could have wished; still his musical memory being very remarkable, he retained enough of Albrechtsberger's instructions in the twenty-eight lessons he took, to be of eminent use to him in the further prosecution of the science. Fated, as it were, to misfortune, Ries, in 1805, again fell into the hands of the French; and his native place, Bonn, being at that time under their government, he, as son of a resident family, became liable to be drawn as a conscript; which having happened to him, he found it absolutely necessary to return home immediately, or he might otherwise have exposed his relatives to much danger. As he was unable from the movements of the enemy to pursue his road in a direct line, he was constrained to make a considerable détour; and thus, in the month of December, at which time he was ordered to join his regiment, and on foot, as no conveyance could then be procured, he commenced his melancholy journey from Vienna to Leipsic. Arrived at Coblentz, a singular, and we may add fortunate, circumstance saved him from being added to the list of conscripts. When a child, he had lost the sight of one eye by the small-pox, which rendering him unfit for military service, he was accordingly dismissed. Being now at liberty, he determined upon bending his steps towards Paris; but disasters still pursued him, and in this city he found no sale for any of his compositions, though some of what he there offered for sale have subsequently been printed throughout all Europe, as well as in Paris itself. He then endeavoured to get pupils: here he was again unsuccessful; and his spirits beginning to fail under this combination of untoward events, he conceived the idea of abandoning the art, in which he seemed destined to meet misfortunes, and to which resolution a dislike for the French music greatly contributed. He laid his plans in this respect before a friend, who, having some interest in government, he begged to apply for some employment for him. This gentleman, however, so decidedly condemned the idea of his renouncing the science to which for so many years he had devoted himself, and in which he had already attained so great a degree of perfection, that he at length persuaded him to try his fortune in the same profession in Russia; at the same time adding, that should he return unsuccessful, he would then promote his wishes to the utmost of his power.

He immediately commenced his long journey, but at Vienna was again detained by the Austrian army, who were then awaiting the approach of the French. By them he was instantly enlisted as a soldier, and was sent to their quarters to undergo the usual discipline. But the rapid march of the French was such, that it was found useless to continue these operations, and the last recruits were therefore dismissed.

The following year Ries continued his journey into Russia, where, for the first time, he began to reap the fruits of his arduous exertions and continued perseverance. In his way to that country he passed through and remained some time in the towns of Cassel, Hamburgh, and Copenhagen, at each of which places he met with uncommon applause and encouragement. In crossing from Sweden to Russia, he had again to combat with the disasters of fortune; the vessel was seized by the English, and the whole crew were made prisoners, and detained for a week on a barren rock.

Having at length succeeded in reaching Petersburg, he was here much delighted to meet his former master Bernhard Romberg, with whom he joined in making a musical tour through many of the principal cities of Russia, where his success equalled hi-

most sanguine expectations. It had been his intention to proceed to Moscow; but the campaign of 1812 interfering with these arrangements, he decided upon coming to England, as the only place of security from disturbances which were overwhelming the continent, and were thus continually thwarting his professional designs. Having on his way stopped at Stockholm, he was nominated a member of the royal Swedish academy of music. Ries arrived in England in 1813, and was shortly afterwards admitted a member of the Philharmonic society, through the influence and kindness of the late Mr. Salomon. He subsequently married in this country. His professional success in London was very great, and he was considered here not only as being a prolific, but scientific and pleasing composer; though it must be confessed his works sometimes failed to produce the delight which could have been desired; chiefly from a want of melody, for which science could not compensate. An attempt at too great originality has been decidedly the rock which has interrupted the progressive success of his musical efforts; as in straining that point too far, he has overlooked simplicity, which is assuredly an essential mark of true talent. Ries's fifth fantasia occasioned some discussion in the musical world; as upon the whole it was not considered worthy the genius its author usually displayed in his compositions, and disappointed many, who had formed greater expectations from his previous productions. The sixth was more approved, and, upon the whole, was considered a composition of great merit, and called forth much applause. His eighth was both a brilliant, effective, and spirited production. With regard to his fantasia, "*The Dream*," it is decidedly one of his best pieces. The music is visionary, original, and pleasing, and excites in the mind those composing and delightful sensations which imagination would picture to itself as the effects of sleep. It is a piece that would be most likely to please a soul replete with sentiment and visionary fancies. To be heard with effect, Ries himself should perform it; indeed it would be difficult fully to appreciate its merit, unless in a degree under the influence of those feelings which must have animated the author in the moment of composition. Fantasias being presumed to be the extemporaneous effusions of a vivid imagination, which the name naturally suggests from the idea of fancies or sudden evaporations of genius, should possess much melody united with harmony and modulation; and can thus proceed alone from one highly gifted with the genius of the art in every point of view. Though properly the effusions of the moment, they have been considered by the Germans and French as no longer so when once committed to paper; in this country, however, we are less severe, and as compositions under this title are every day published, we do not expect they should possess all the higher qualifications of good piano-forte music; as we consider their designation of fantasia to be an apology or qualification for some imperfect, lightly constructed, and fanciful passages. With regard to Ries's other compositions, they are mostly perfect specimens of the German school: it has previously been stated that he was the favourite pupil of Beethoven, and consequently his productions savour much of that profound science with which his great master was so highly gifted. His compositions are far more adapted to the ear of a connoisseur than an amateur, being more abstruse than pleasing, and at the same time extremely chromatic. On Ries's first arrival in England some little sensation was excited by the announcement, that a concert in C seven sharps minor would be performed by a pupil of Beethoven's from Germany. The performance, however, went off well, and Ries's subsequent efforts of the same kind proved that this attempt was far from being above his capacity. Indeed his claims to the applause and admiration of the British public, both as a pianist and composer, will never be denied, at least by the lovers of genuine harmony. He gave a farewell concert in London, in May 1824, since which time we understand that

he has returned to his native town, where we trust he will long continue to enjoy the happiness he has so hardly yet so nobly earned. The following is a list of his works:

"*Two Sonatas P. F.*" dedicated to Beethoven, Op. 1; "*Trio, P. F., V., and Vc.*" Op. 2; "*Two Sonatas, P. F. and Vc.*" Op. 3; "*Three Marches, P. F., for two Performers,*" Op. 4; "*Two Sonatas, P. F.*" Op. 5; "*A Sonata, P. F. and Fl.*" Op. 6; "*Six German Songs,*" Op. 7; "*Two Sonatas, P. F. and V.*" Op. 8; "*Two Sonatas, P. F.*" Op. 9; "*A Sonata, P. F. and V.*" Op. 10; "*Two Sonatas, P. F.*" Op. 11, dedicated to Haydn; "*Three Grand Marches, P. F., for two Performers,*" Op. 12; "*Quatuor, P. F., V., T., and Vc.*" Op. 13; "*Variations, P. F., two Performers,*" Op. 14; "*Variations, P. F.*" Op. 15; "*Three Sonatas, P. F. and V.*" Op. 16; "*Quatuor, P. F., V., T., and Vc.*" Op. 17; "*A Sonata, P. F. and V.*" Op. 18; "*A Sonata, P. F. and V.*" Op 19; "*A Sonata, P. F. and Vc.*" Op. 20, dedicated to B. Romberg; "*A Sonata, P. F. and Vc.*" Op. 21, dedicated to B. Romberg; "*Three Marches, P. F., for two Performers,*" Op. 22; "*Grand Symphony in D,*" Op. 23; "*First Concerto, for V.*" Op. 24; "*Septet, P. F., Clar., two Horns, V., Vc., and B.*" Op. 25; "*A Sonata, 'L'Infortuné,'*" Op. 26; "*Cantata, 'The Morning,'*" Op. 27; "*Trio, P. F., Clar., or V. and Vc.*" Op. 28; "*Sonata, P. F., Clar., or V.*" Op. 29; "*Three Sonatas, P. F. and V.*" Op. 30; "*Six Exercises for P. F.*" Op. 31; "*Six German Songs,*" Op. 32; "*Three Themes, with Variations for the P. F.*" Op. 33; "*Sonata, P. F. and Horn, or Vc.*" Op. 34; "*Six German Songs,*" Op. 35; "*Six German Songs,*" Op. 36; "*Quintetto, for two V., two T., and Vc.*" Op. 37; "*Three Sonatas for P. F. and V.*" Op. 38; "*Variations for P. F.*" Op. 39; "*Three Themes, with Variations for P. F.*" Op. 40; "*A Polonaise, P. F., for two Performers,*" Op. 41; "*Second Concerto for P. F.*" Op. 42; "*Romance and Rondo for P. F.*" Op. 43; "*Sacred Song,*" Op. 44; "*A Sonata for P. F.*" Op. 45; "*Variations for P. F.*" Op. 46; "*Sonata, P. F., for two Performers,*" Op. 47; "*A Sonata, P. F. and Fl., ad lib.*" Op. 48; "*The Dream, P. F.*" Op. 49; "*A Rondo, P. F.*" Op. 50; "*Variations, P. F.*" Op. 51; "*Swedish Airs, P. F. and full Orchestra,*" Op. 52; "*Three Marches, for two Performers,*" Op. 53; "*Two Rondos, for P. F.*" Op. 54; "*Third Concerto, P. F.*" Op. 55, dedicated to Mr. Clementi; "*Variations for P. F.*" Op. 56; "*Rondo for Harp and P. F.*" Op. 57; "*Trifles for P. F.*" Op. 58; "*Two Sonatas for P. F. and V.*" Op. 59, dedicated to J. P. Salomon; "*Forty Preludes for P. F.*" Op. 60; "*Three Quartets for Fl., V., T., and Vc.*" Op. 61; "*Divertimento, P. F. and Fl.*" Op. 62; "*Trio, P. F., Fl., and Vc.*" Op. 63; "*Two Rondos for P. F.*" Op. 64; "*Three Themes, with Variations for the P. F.*" Op. 65; "*Three Themes, with Variations for P. F.*" Op. 66; "*Two Rondos for P. F.*" Op. 67; "*Quintetto for two V., two T., and Vc.*" Op. 68; "*Sonata, P. F. and V.*" Op. 69; "*Three Quartets for two V., T., and Vc.*" Op. 70; "*Sonata, P. F., and V.*" Op. 71; "*Three Russian Airs, P. F. and Vc.*" Op. 72, dedicated to Charles Neate; "*Two Themes, with Variations for P. F.*" Op. 73; "*Quintetto, P. F., V., T., Vc., and D. B.*" Op. 74; "*Variations Rhenish Song, P. F.*" Op. 75, dedicated to J. B. Cramer; "*Two Sonatas, P. F. and Fl., ad lib.*" Op. 76; "*Two Fantasias, P. F.*" Op. 77; "*Two Rondos, P. F.*" Op. 78; "*Mazurka, P. F. and Harp,*" Op. 79; "*Second Symphony in C minor,*" Op. 80, dedicated to L. Van Beethoven; "*Two Sonatas, P. F.*" Op. 81; "*Three Themes, with Variations for P. F.*" Op. 82; "*Sonata, P. F. and V.*" Op. 83; "*Four Rondos for P. F.*" Op. 84; "*Fantasia and Rondo, P. F.*" Op. 85; "*Three Sonatas, P. F.*" Op. 86; "*A Sonata, P. F. and Fl.*" Op. 87, dedicated to C. Laust; "*Three Themes, as Rondos, for P. F.*" Op. 88; "*Notturno, P. F.*" Op. 89; "*Third Symphony, in E flat,*" Op. 90; "*English Songs,*" Op. 91; "*Two Fantasias for P. F.*" Op. 92; "*Polonaise for P. F., two Performers,*" Op. 93; "*Overture to Don*

Carlos," Op. 94; "*Grand Trio, Harp and two P. F.*" Op. 95; "*Four Themes with Variations for P. F.*" Op. 96; "*Fantasia à la mode, P. F.*" Op. 97; "*Two Themes, as Rondos, for P. F.*" Op. 98; "*Two Allegri di Bravura for P. F.*" Op. 99; "*Grand Sestetto, P. F.*" Op. 100; "*Three Themes, with Variations for P. F.*" Op. 101; "*Three Themes, as Rondos, P. F.*" Op. 102; "*Allegro Eroica, P. F.*" Op. 103; "*Three Themes, as Rondos, P. F.*" Op. 104; "*Four Themes, with Variations, P. F.*" Op. 105; "*Rondo, P. F.*" Op. 106; "*Quintetto for Fl., V., two T., and Vc.*" Op. 107; "*Two Themes, with Variations for P. F., two Performers,*" Op. 108; "*Fantasia, P. F.*" Op. 109; "*Fourth Symphony,*" dedicated to L. Sphor, Op. 110; "*Fandango, Variations for P. F. and Violin oblig.*" Op. 111; "*Fifth Symphony,*" Op. 112; "*Two Rondos for P. F. and Vc.*" Op. 113; "*Sonata,*" Op. 114; "*Fourth Concerto for P. F.*" Op. 115, dedicated to J. Moscheles; "*Rule Britannia, Variations, P. F., full Orchestra,*" Op. 116; "*Divertimento, P. F.*" Op. 117; "*Three Themes, with Variations and Rondo, P. F.*" Op. 118; "*Polonaise for P. F. and Fl.*" Op. 119; "*Fifth Concerto, P. F.*" Op. 120; "*Fantasia, P. F.*" Op. 121; "*Rondo Elegant, P. F.*" Op. 122; "*Sixth Concerto, P. F.*" Op. 123; "*Allegri di Bravura,*" Op. 124; "*Sonata, P. F. and Vc.*" Op. 125; "*Three Quatuors for two V., T., and Vc.*" Op. 126; "*Rondos for P. F.*" Op. 127; "*Grand Ottetto, P. F.*" Op. 128; "*Quatuor, P. F., V., T., and Vc.*" Op. 129; "*Divertimento for P. F.*" Op. 130; "*Fantasia, P. F.*" (Resignation) Op. 131; "*Seventh, or Farewell Concerto for P. F.*" Op. 132; "*Two Fantasias for P. F.*" Op. 133; and "*Two Fantasias for P. F.*" Op. 134.

RIGADE, a French composer, born in Provence about the year 1730, studied under Piccini, at the conservatory of Santo Onofrio, at Naples. Amongst other dramatic works, he brought out at Paris the comic opera of "*Zelie et Lindor.*" He died at Paris about the year 1800.

RIGATTI, (Giovanni Antonio) an Italian contrapuntist and voluminous composer, about the middle of the seventeenth century, published (probably at Venice) the following amongst other works: "*Messa e Salmi à 3, 5, 6, 7, e 8 voci, con 2 Violini et altri Instrumenti à beneplacito et parte à 5, à Capella;*" "*Missa e Salmi à 3 voci, con V. et 4 parti di Ripieni à beneplacito;*" "*Motetti à 2, 3, e 4 voci, con alcune Cantilene e Ripieni;*" "*Motetti à voce sola, Lib. 1, 2;*" and "*Motetti à 2, 3 voci, con una Messa breve à 3 voci.*"

RIGEL, (Henri Joseph) born in 1741 at Wertheim, in Franconia, was a pupil of the celebrated Jomelli. He was first sent into France by Richter, as teacher of music to a private pupil, after the completion of whose education he settled, in 1768, in Paris. His skill on the harpsichord soon procured him a sufficient number of pupils, at the same time he devoted much of his leisure to composition, and produced several operas of sonatas, duos, quatuors, and even symphonies, which were performed with success at the *concert des amateurs.* He also composed many operas of church music, and brought out, at the *concert spirituel,* the oratorios of "*La Sortie d'Egypte,*" "*Jephté,*" and "*La Prise de Jericho;*" likewise a "*Salve Regina.*" There are also several operas of his composition for different theatres, namely: for the Théâtre Feydeau, "*Le Savetier et le Financier,*" "*Blanche et Vermeille,*" "*L'Automate,*" and "*Resorie;*" which latter piece was afterwards performed at the Théâtre de Monsieur, under the title of "*Azelie.*" At the Théâtres of Beaujolois and of Montansier: "*Aline et Zamorin,*" "*Lucas le bon Fermier,*" "*Les Amours du Gros Caillou,*" and "*Alix de Beaucaire.*" Finally, "*Cora et Alonzo,*" a grand opera, words by Dubroisson, was requested from him by the administration of the opera, about the year 1780, but it was never performed. The celebrated Gluck had a high opinion of the works of Rigel; and it is said, that when that great composer was about to quit France, and that the managers of the opera were expressing to him their regrets, he

replied, "*Vous n'avez pas tout perdu, vous avez un homme qu'il faut vous attacher; M. Rigel est l'homme qui convient pour le grand théâtre. Quand on a fait un oratorio tel que 'La Sortie d'Egypte,' on est en état de faire de grands ouvrages.*" Notwithstanding this recommendation, Rigel could never get his music performed at the grand opera. He was appointed, however, conductor of the music at the *concert spirituel* and *concert olympique*, and professor of singing at the conservatory. His compositions are said to be characterised by great purity both of melody and harmony. He died at Paris in 1799.

RIGEL, (Louis) eldest son of the preceding, was born at Paris about the year 1769. He was a pupil of his father's, and became a very good pianist and excellent professor. He performed also on the violin, and well understood composition. L. Rigel was the first who arranged for the piano the six grand symphonies of Haydn. He also arranged in the same way some trios by Playel. He resided at Havre de grace, where he died in 1811.

RIGEL, (Henri Jean) younger brother of the preceding, was born at Paris in 1772. He was a pupil of his father's for the piano and composition, and from the age of thirteen was nominated sub-professor at the *école de chant*, and a short time afterwards made his *début* as pianist and composer at the *concert spirituel*, where several pieces of his composition were performed; amongst which were "*Gédéon*," "*Judith*," "*Le Retour de Tobie*," and a grand symphony for a full orchestra. Early in the French revolution, Buonaparte, then general, appointed Rigel to go with the expedition to Egypt. On his arrival at Cairo he was nominated member of the Egyptian institute, and composed an opera which was performed in that city. On his return to France, the emperor conferred on him the situation of pianist in his private band. Rigel enjoyed a high reputation in France, as performer on the piano, and was particularly celebrated as an accompanier. He also composed much music for his instrument, and some vocal pieces in good taste.

RIGHI, (Francesco) chapel-master of the Jesuits' church at Rome, in the middle of the seventeenth century. He published much church and theatrical music. Amongst the latter is the opera "*L'Innocenza riconosciuta*," which was performed at Genoa, in 1653.

RIGHI, (Giuseppe Maria) a composer of the Bolognese school, brought out, in 1694, the opera of "*La Bernarda*," being the author both of the words and music.

RIGHINI, (Vincenzo) chapel-master to the king of Prussia at Berlin, was born at Bologna about the year 1758, where he grounded himself in music under the celebrated Padre Martini. At the conclusion of his musical education in 1776, he went to Prague, and engaged himself as actor in the Italian company of Bustelli, also producing for that theatre several vocal compositions, and at length even operas. After remaining three years in Prague he proceeded to Vienna, where a fine opening was procured for his talents, by his appointment to the situations of director and composer to the Italian opera in that city; at the same time he was fixed on by the emperor Joseph II., as singing-master to the princess Elizabeth of Wurtemburg. About the year 1788, he received an invitation from the elector of Mentz to settle in that city as chapel-master. This being more profitable to him than remaining at Vienna, he accepted the offer, and, on his arrival at Mentz, wrote much music for the theatre, also a grand mass. He then received an invitation from king Frederick William II. of Prussia, to set to music the grand opera "*Enea nel Lazio*," for the Berlin theatre royal. This composition meeting the approval of the king, he appointed him his chapel-master, with an income of four thousand dollars; which situation he held till the year 1804, when, with the permission of his court, he revisited his native country, and died at Bologna in 1812. The following list contains his principal works: "*La Vedova Scaltra*," opera buffa, Prague; "*La*

Bottega dèl Caffé," opera buffa, Prague; "*Don Giovanni, ossia il Convitato di Pietra,*" opera buffa, Prague; "*La Sorpresa Amorosa, Cantata à 3 voci;*" "*Il Natale d'Apollo,*" Prague; "*Grosse Serenade mit vollem Orchester,*" Prague; "*L'Incontro Inaspettato,*" opera buffa, Vienna, 1785; "*Le Demogorgone, ossia il Filosofo confuso,*" opera buffa, 1785; "*Die Scene aus des Metastasio Oper Antigono: Berenice che fai,*" Mainz; "*Die Scene aus des Metastasio Olimpiade, 'Se cerca, se dice;'*" "*Armida,*" opera seria, Aschaffenburg; "*Alcide al Bivio,*" opera seria, 1789; "*Eine grosse solenne Messe,*" Frankfort; "*Enea nel Lazio,*" opera seria, Berlin, 1793; "*Il Trionfo d'Arianne,*" opera seria, Berlin, 1793; "*Atalanta e Meleagro, Festa Teatrale che introduce ad un Ballo Allegorico,*" Berlin, 1797; "*Armida,*" opera seria, Berlin, 1799; "*Tigrane,*" opera seria, Berlin, 1799; "*Gierusalemme liberata,*" opera seria, Berlin, 1802; "*Der Zauberwald* (*La selva incantata*)" Leipsic; "6 *Lieder zum Singen beym Klavier, worunter* 2 *mit Variationen,*" Manheim, Offenbach, and Hamburgh; "12 *Ariette Ital.,*" Mainz, Altona, and Brunswick; "12 *Ariette Ital. Zweyter Theil,*" Berlin, 1799; "12 *Charakteristische Tänze und Märsche zum Carneval,* 1799, *fürs Klav. eingerichtet;*" "*Serenata à* 2 *Clar.,* 2 *Cors, et* 2 *Fag.,*" Leipsic, 1797; "*Aria con Recit. à B. solo, acc. da* 2 *V., A., e B.;*" "*Minerva belebt die Statüen des Dadalus,*" pantomimic dance; "*Cantate avec Chœurs et Danses Russes exécutée le* 12 *Fev.,* 1801, *à Berlin, arrang. pour le Clav.*" Op. 5, Berlin, 1802; "*Adieux d'Essex à Elizabeth, Romance pour le Clav.*" Berlin, 1802; "*Concert. pour Fl. princip. avec* 2 *V.,* 2 *Ob.,* 2 *Fag.,* 2 *Cors, A., et B.*" Augsburg, 1802; "*Dodici Ariette,*" Leipsic; "12 *Duetti con Acc. di P. F.,*" Op. 8, Berlin, 1802; "12 *Deutsche Lieder mit Begleit. des P. F.,*" Op. 9, Berlin, 1803; "*Exercices pour se perfectionner dans l'Art du Chant,*" Op. 10, Leipsic, 1804; "6 *Lieder mit Begleit. des P. F.,* 11*tes Werk,*" Leipsic, 1804; "6 *Lieder mit Begleit. des P. F.* 12*tes Werk,*" Leipsic, 1804; "*Sammlung deutscher u. Ital. (auch franz) Gesange, (Dabey sind auch Duetten)* 10 *Hefte,*" Leips. 1804; "*Musica vocale. Let C. Scena: Berenice, che fai,*" Leipsic, 1804; and "*Ouverture de l'Op. Tigrane, à* 4 *m. pour P. F.*" Leipsic, 1804.

RIGHINI, (Rosine Eleonore E. H.) wife of the preceding, was born at Stettin in 1767. She was an excellent singer and very beautiful woman. She performed principally at Berlin, where she died in 1801.

RIMBAULT, (Stephen Francis) born in London about the year 1773, received his musical education from Dittenhofer, Hook, and Possin. His principal original works are, "*Three Grand Sonatas for the Piano-forte, with Flute Accompaniment,*" and several sets of duets, all of which have been well received. Of late years, he has almost wholly applied himself to the adaptation of the great works of Haydn, Mozart, Beethoven, Rossini, Paer, Winter, &c., particularly of twelve of Mozart's grand symphonies, for the piano-forte, both as duets and single, with accompaniments for the violin, flute, and violoncello. In these, considering the difficulty of giving the spirit of an orchestra to so few instruments, he has succeeded in a very high degree. Most of these adaptations are published by Hodsoll.

RIMONTE, (Pietro) a Spanish composer, flourished about the year 1600, and published "*Lamentationes Jeremiæ,* 6 *voc.,*" Antwerp, 1607, and "*Parnaso Espannol de Madrigales y Villancicos à* 4, 5, *y* 6 *voz.,*" Antwerp, 1614.

RINALDO DA MONTAGNANA, a contrapuntist of the sixteenth century, published "*Il Primo Libro de Motetti à* 4 *voci,*" Venice, 1573.

RINALDO DA CAPUA, born in the first years of the last century, was a Neapolitan composer of great genius and fire, whose productions have been much admired. It has, however, been said, and perhaps with truth, that his science was not equal to his genius; for, being educated as a dilettante, he probably did not submit to all

the drudgery of a dry study, which every one intended for the profession of music must necessarily go through. Amongst his dramatic works are the following: "*Farnace,*" 1739; "*Liberta Nociva,*" 1744; "*Ambizione Delusa,*" 1744; and "*La Comedia in Comedia,*" 1744.

RINK, (CHRIST. HEINRICH) organist at Giessen, was a pupil of the celebrated J. C. Kittel, of Erfurt. Amongst his published works, up to the year 1812, are, "6 *Kurze und Leichte Orgel-präludien, mit und ohne, Pedal zu Spielen,*" vol. i. 1795; "12 *Kleine und Leichte Orgelstücke,*" vol. ii. Gotha, 1797; "*Air Russe, avec 6 Var. p. le Clav.*" Gotha, 1797; "3 *Sonat. très-faciles, p. le P. F., avec un Violon Obl.,*" Part I., Gotha, 1797; "12 *Préludes pour l'Orgue, 6me Recueil,*" Op. 25; and "12 *Orgelstücke, Hrn. Vierling zugeignet, 7te Samml.,*" Op. 29, Offenbach, 1812.

RIOTTE, (P. J.) a composer at Vienna, has published many popular instrumental works, amongst which we can name, "*Amusements p. le Beau Monde sur le P. F.,*" Op. 6, Leipsic, and "*Concert p. la Fl. av. Acc.,*" Op. 22, Leipsic, 1811.

RIPALTA, (GIOVANNI DOMENICO) a celebrated chapel-master and organist near Milan, was born in that country in 1570. He was engaged in the suite of Henry III. of France. Amongst his printed works is "*Messà à 5 con Partitura,*" Milan, 1629.

RISPOLI, (SALVADORE) an Italian dramatic composer, was born at Naples, about the year 1736. Amongst his works are, "*Ipermestra,*" opera seria, Milan, 1786; "*Idalide,*" opera seria, Turin, 1786; and "*Il Trionfo di David,*" opera seria, Naples, 1788.

RIST, (JOHANN) a German ecclesiastic, was born near Hamburgh in the year 1607. He was at the same time the patron of musicians, and himself an excellent composer. In a work by him, entitled "*Aprilens Unterredung,*" he treats of ancient and modern music. He also composed a collection of German and Italian sacred songs, descriptive of the passion of our Saviour. These were published at Hamburgh in 1655. Rist died in 1667.

RISTORI, (GIOVANNI ALBERTO) a celebrated Bolognese composer, held, in 1740, the appointment of imperial chapel-master at St. Petersburg, from whence he removed to Dresden, where he was vice chapel-master and church composer to the elector of Saxony. In early life, whilst in Italy, he composed the two following operas: "*La Pace Trionfante in Arcadia,*" 1713, and "*Euristeo,*" 1714. Much of his church music, in manuscript, may be found at Breitkopf's in Leipsic.

RITSCHEL, (GEORG) chamber-musician, and violinist of the electoral chapel at Munich, in 1786. He published at Paris, in 1780, six instrumental quintets.

RITTER, (GEORG WENZEL) born at Manheim in 1748, was a celebrated performer on the bassoon, and published, in Paris, several works for his instrument. He died at Berlin in 1808.

RITTER, (PETER) concert-master at Manheim since the year 1801, was born about the year 1760. He was a good violoncellist, also an instrumental and vocal composer. Amongst his compositions we can name the following: "*Der Eremit auf Formentera,*" operetta, Manheim, 1788; "*Der Sclavenhändler,*" operetta, Manheim, 1790; "*Die Weihe,*" mus. prolog., Manheim, 1792; "*Die lustigen Weiber,*" operetta, Manheim, 1794; and "*Marla von Montalban,*" operetta, 1801.

RIZZIO. See RICCI.

ROBINEAU (Abbé ALEXANDRE) published at Paris, about the year 1770, six violin solos and a concerto for the same instrument. He was one of the best pupils of Gaviniés.

ROBINSON, (Mrs. ANASTASIA.) She was descended from a good family in the county of Leicester: her father was a portrait painter, and married a woman of some fortune, by whom he had only this child. Mr. Robinson had a disorder in his eyes, which terminated in the loss of sight, and thus deprived him of the means of supporting his family by the exercise of his

pencil. Yielding to his daughter's strong propensity to music, her father placed her under Dr. Croft, Sandoni, and an Italian singer called the Baroness. Anastasia, though she had a fine voice, never became a first-rate singer, as her intonation was sometimes imperfect; she however sang at the opera for some years, till at length her personal charms and accomplishments, and the amability of her character, won the heart of the Earl of Peterborough, who privately married her, and after some time publicly owned her as his wife. The countess survived the earl about fifteen years, and died in 1750.

ROBUSCHI, (FERDINANDO) an Italian composer, born at Colorno, in the duchy of Parma. Amongst his dramatic works he composed the following: "*Padre e Figlio Castrini*," opera buffa, 1788; "*Attalo Re di Bittina*," opera seria, Padua, 1788; "*Il Geloso Disperato*," opera buffa, Rome, 1788; "*La Morte di Cesare*," opera seria, 1790; and "*Chi sta ben non si mova*," opera buffa, Florence, 1787.

ROCCA, (ANGELO) an Augustine monk, born in the duchy of Spoleto, in Italy, died at Rome in 1620. In his work entitled "*Commentarius de Campanis*," published at Rome in 1612, much is to be found respecting music.

ROCCHIGIANO, (GIOVANNI BATTISTA) an Italian chapel-master, born at Orvieto, flourished in the first half of the seventeenth century, and published some masses and motets.

ROCHA, (FRANCISCO DA) a Portuguese monk and church composer, born at Lisbon. He wrote numerous works for the church, and composed a mass at the early age of eleven years. He died at his convent in Lisbon, in 1720.

ROCHEFORT, (JEAN BAPTISTE) conductor of the orchestra at Cassel, and subsequently violoncellist at the royal academy of music at Paris, was born in that city in 1746. He produced many dramatic works, both at Paris and Cassel, the principal of which are, at Paris: "*L'Inconnue persécutée;*" "*Daphnis et Flore*," pastoral, in one act; "*L'Esprit de Contradiction*;" "*La Nouvelle Ile d'Esclaves;*" "*La Cassette;*" "*La Force du Sang;*" "*Ariane*," lyric scena; "*L'Enlèvement d'Europe*," ballet; "*La Jerusalem délivrée;*" "*La Pantoufle;*" "*Adelaide dans la Prise de la Grenade*," ballet; "*L'Anti-Pigmalion;*" "*Dorothée;*" and "*Bacchus et Ariane*," ballet. At Cassel: "*La Pompe Funèbre de Crispin;*" "*Pyrame et Tisbe*," melodrame; "*Le Temple de la Postérité*," for the birthday of the landgrave; and "*Les Noces de Zerbine.*" Besides the above, he composed much instrumental music.

ROCHEFORT, (GUILLAUME DE) a member of the academy of inscriptions at Paris, and translator of the Iliad and Odyssey of Homer, published the following work on the subject of music: "*Mémoire sur la Musique des Anciens, où l'on expose les Principes des Proportions authentiques, dites de Pythagore, et de divers Systêmes de Musique chez les Grecs, les Chinois, et les Egyptiens, avec un Parallèle entre le Systême des Egyptiens et celui des Modernes*," Paris, 1770.

RODE, (PIERRE) a celebrated French violinist, was born at Bourdeaux in 1773. His first masters in music were Fauvee, Dacosta, and Gervais. He went to Paris when thirteen years of age, and was introduced to Viotti, who, with his usual good-nature, interested himself much in perfecting the talent of the young artist. In 1790, Rode made his *début* by the performance of the eighth concerto of his master, and was highly successful. In 1794, he embarked for Hamburgh, and was shipwrecked on the English coast. He then obtained from our government permission to come to London, chiefly for the purpose of visiting Viotti. On his arrival, he performed at a concert for the benefit of a charity, but for political reasons could not long continue in this country. He reembarked, therefore, for Hamburgh, and from thence travelled through Germany. On his return to Paris, he excited renewed enthusiasm, and was appointed professor of the violin at the conservatory, and shortly afterwards first violin in the private band

of Buonaparte, then first consul. A few years after this, he went to Vienna, with the appointment of first violin to the emperor Alexander. In 1809, he again returned to his native country, and is, we believe, now living in the south of France. Amongst his published works, up to the year 1804, are the following: "3 *Concerts p. le Clav. Princip., No.* 1, *in D minor,*" 1794; "*No.* 2, *in E,*" 1795; "*No.* 3, *in G minor,*" Paris, 1796; "3 *Concerts p. le V. Princip., No.* 4, *in A,*" 1798; "*No.* 5, *in D, and No.* 6, *in B,*" Paris and Offenbach, 1800; "1 *Concert p. le V. Princ., No.* 7, *in A minor,*" Paris; "*Air varié p. le V., av. V., A., et B.,*" Op. 10, Leipsic; "*Quat. p.* 2 *V., A., Vc., Nos.* 1, 2, 3," Op. 11, Leipsic; "4*me Quat. p. detti,*" Op. 18, Leipsic; "*Andante varié p. V., av. V., A., B., No.* 2, *in A minor,*" Leipsic; "*Air var. p. V. Princ. à gr. Or. in E,*" Leipsic; "8*me Conc. de V., in E minor,*" Leipsic; "*Conc. p. Fl. arr. p. Hoffmeister, in E minor,*" Leipsic; "9*me Conc. p. V. in C,*" Leipsic; "*Méthode de Violon, par Rode, Kreutzer, et Baillot, redigée p. Baillot. Adoptée p. le Conservatoire pour servir à l'Etude dans cet Etablissement;*" "*Exercices p. le Violon de toutes les Positions, et* 50 *Var. sur la Gamme, Supplément de Méthode de Violon,*" Leipsic; "*Arietta, 'Dal di chio,' c. P. F. o Arpa,*" Leipsic; "*Air varié p. P. F. tiré de l'Air à gr. Orch.,*" Leipsic; and "*Polonoise p. P. F., Nos.* 1, 2," Leipsic.

RODEWALD, (Carl) concert-master at Cassel, was born in Silesia in 1735. He was a violin pupil of F. Benda, and united in his playing the style of that master with the modern school. Kirnberger was his master in composition. Amongst his publications, the most successful was a "*Stabat Mater,*" which for many years shared the approbation of the public with those of Haydn and Pergolesi.

RODIO, (Rocco) a celebrated Italian contrapuntist of the sixteenth century. An improved edition of his principal didactic work bears the following title: "*Regole di Musica di Rocco Rodio, sotto brevissime risposte ad alcuni dubij propostogli da un Cavaliero, intorno alle varie opinioni de Contrapontisti. Con la Dimostratione di tutti i Canoni sopra il Canto Fermo, con li Contraponti doppij, e rivoltati, e loro regole. Aggiontavi un altra breve Dimonstratione de dodici Tuoni regolari finti e trasportati. Et di nuovo da Don Batt. Olifante, Aggiontivi un Trattato di Proportioni necessario à detto Libro,*" Naples, 1609. Padre Martini often cites this work in terms of high approbation.

RODOLPHE or RUDOLPHE, (Jean Joseph) born at Strasburg in 1730, learnt the French horn and the elements of music from his father, who was a performer on that instrument. About the age of fifteen he studied the violin under Leclair, and was soon after employed as leader in several concert orchestras in France. About 1754, he went to Italy, in the service of the duke of Parma. Rodolphe was the first who performed a concertante horn accompaniment to a public Italian singer: it was the celebrated Piraglier, and the air was one by Traetta. He was also the first who accompanied motets with a horn in the Italian churches. Whilst at Parma he learnt composition of Traetta. In 1760, he quitted Italy, and entered the service of the duke of Wurtemburg, at Stuttgard, where he took further lessons in counterpoint from Jomelli, and composed music for many ballets of the celebrated Noverre. In 1763, Rodolphe went to Paris, and entered the band of the prince de Conti. In 1765, he was admitted a member of the orchestra of the royal academy of music, when he introduced, with great effect, a horn concertante accompaniment to the air of Boyer, "*Amour sous ce riant ombrage.*" About the year 1780, he presented to M. Amelot a plan for a school of music, which idea was acted on, in 1784, by M. de Breteuil, when Rodolphe was appointed professor of composition to the new establishment, now called the conservatory, and for which he has since written the following important works: "*Solfèges dédiés à la Nation, divisés en deux Parties. La Première contenant la*

Théorie de cet Art; la Deuxième les Leçons avec la Basse et les Gradations nécessaires pour parvenir aux Difficultés," Paris, 1799; and "*Théorie d'Accompagnement et de Composition à l'Usage des Elèves de l'Ecole Nationale de Musique, contenant l'Origine des Accords divisés en deux Classes, l'Harmonie Naturelle et l'Harmonie Composée, la Basse Fondamentale de chaque Accord, et des Leçons de Pratique,*" Paris, 1799. On occasion of the marriage of the count d'Artois, Rodolphe composed the opera of "*Ismenor;*" and for the Italian theatre in Paris, the operas of "*Le Mariage par Capitulation,*" in 1761, and "*L'Aveugle de Palmyre,*" in 1767. He also published some practical works for the horn and violin.

RODRIGUES, (Joao) a Portuguese monk and musician in the first half of the sixteenth century.

RODRIGUES, (Manoel) a celebrated organist and harpist, born at Elvas, in Portugal, flourished about the year 1600. He published "*Flores da Musica, para o Instrumento de Tecla e Harpa,*" Lisbon.

ROEMHILD, (Johann Theodore) a good German church composer, was born in 1684. He was court and cathedral organist at Mersburg, and published a variety of sacred cantatas, motets, &c.

ROESER, (Valentin) a clarionetist at Paris, about the year 1769, resided afterwards, in 1781, at Vienna, where he published "*Instructions for Composers of Clarionet and Horn Music,*" and ten operas of symphonies, quatuors, and other instrumental music; finally, in 1785, he published "*The Scale of the Hautboy, and Twelve Duos for that Instrument;*" "*The Scale of the Clarionet, with Six Duos for that Instrument;*" and "*The Scale of the Bassoon, with Six Duos for that Instrument.*" After that period he returned to Paris, where he has still published much instrumental music, also methods for the flute and serpent.

ROESLER, (Joseph) a composer at Prague at the commencement of the present century, when he was conductor of the music in the orchestra of the Italian opera in that city. He died in 1811, in the thirty-sixth year of his age, being known by various admired dramatic and instrumental compositions.

ROESSIG (C. G.) published at Bayreuth, in 1779, a work in octavo, entitled "*Versuche in Musikalischen Dramen nebst einigen Anmerkungen &c.;*" i. e. "An Essay on Musical Dramas, with Notes relating to the History and Rules of that Species of Poetry; also, on the Morality and Advantages of the Theatre." Roessig was born at Mersburg in 1752, and, in 1784, was an advocate at Leipsic. He died in 1806.

ROGANTINI, (Francesco) an eminent church composer about the year 1650.

ROGERS (Benjamin) was the son of Peter Rogers, a gentleman of the chapel of St. George, at Windsor. He was first a chorister under the tuition of Dr. Nathaniel Giles, and then a clerk or singer in the chapel. Afterwards, he was appointed organist of Christchurch, Dublin, where he continued until the breaking out of the rebellion, in 1641, when he returned to Windsor, and again became a clerk in the chapter.

The troubles during the rebellion soon deprived him also of this situation; and aided by a small annual allowance, which was paid him in compensation for his losses, he was compelled to earn a subsistence by teaching music at Windsor.

In 1653, he composed "*A Set of Airs in Four Parts for Violins,*" which were presented to the archduke Leopold, afterwards emperor of Germany, and were often played before him.

Through the interest of Dr. Ingels, chaplain to the lord commissioner Whitelocke, Rogers was recommended to the university of Cambridge, and having received from Cromwell a mandate for that purpose, was admitted, in 1658, to the degree of bachelor of music.

In the year 1662, he was again appointed a clerk of St. George's chapel at Windsor, with some addition of salary, and was also

elected organist of Eton college. Both these places he held until a vacancy occurring in Magdalen college, Oxford, he was chosen organist there. In 1669, upon the opening of the new theatre at Oxford, he took the degree of doctor of music.

He continued in his latter station of organist until the year 1685, when he was ejected by order of king James I. The college allowed him a small pension, on which he lived, in the outskirts of the city, to an old age, entirely neglected.

His works are not numerous. There are some of his detached compositions in a collection entitled *Court Ayres, consisting of Pavans, Almagnes, Corants, and Sarabands, of Two Parts*, published by Playford in 1655; some hymns and anthems for two voices, in a collection entitled *Cantica Sacra;* and others in the psalms and hymns, in four parts, published by Playford. His services and anthems, of which there are several in our cathedral books, are the most celebrated of his works. They contain great sweetness of melody and correctness of harmony. One of his full anthems, "*Lord, who shall dwell in thy tabernacle,*" is inserted in Page's *Harmonia Sacra,* and another for four voices, "*Teach me, O Lord,*" amongst Dr. Crotch's specimens.

ROGERS, (Robert) born in 1787, at South Anston, a village in the West Riding of the county of York, received his education principally at Wales, a small town in the vicinity, where, under the care of two successive masters, he studied mathematics, the Latin classics, and the French language, and, having at an early age a propensity for the sea, also learnt navigation and astronomy. At the age of eight years, Rogers was placed under the tuition of a musician in the village, and spent every leisure hour in the practice of the violin. Circumstances, however, which cannot be accounted for, completely foiled the schemes he had laid of one day having the honour to belong to the British navy. At the age of fourteen, his father, who was a farmer, and tenant to the duke of Leeds, placed him with a respectable attorney at Sheffield; but not finding this profession suitable to his inclination, any scheme that could be thought of was devised, to relieve the tediousness of a lawyer's office; for this purpose, at the age of sixteen, he entered the volunteers, and was considered the best shot at ball practice in his company; and the medal which he won at a trial of skill, before he was seventeen years of age, is now preserved, if not as a trophy of his valour, yet as a mark of his unwearied assiduity. After this, while he was engaged in the office of one of the most eminent lawyers in Sheffield for three years, his strong propensity for music not having abated, he contrived to devote seven hours out of the twenty-four in every day to the practice of the piano-forte and violin; and "while one half of the world was buried in sleep," the works of Haydn, Mozart, Beethoven, Pleyel, J. B. Cramer, Steibelt, and Dussek were his favourite companions. On leaving the office of this gentleman, Rogers felt, for the first time in his life, a real pang; though he hated the law, he could not forget the kindness of his master, and as he was, in all probability, in a likely way to try whether his passion for music would furnish him with any thing more substantial than air, he felt himself placed in an unpleasant predicament; however, he was soon relieved from this, by procuring a situation at Manchester, in the band of the theatre, under the management of Mr. Macready, the father of the tragedian of that name, and in this situation he had ample time and opportunity for studying music. Finding, however, travelling about the country with a company of comedians was too unsettled an occupation, he determined to seek some fixed residence, and particularly as he was then married. Sheffield was the place he returned to; where he has since been engaged as an organist and piano-forte teacher for many years with great success. The only work he has published is a "*Selection of Sacred Music,*" dedicated to the Earl of Scarborough, which has not only done him credit, but been of pecuniary advantage.

ROGGIUS, (Nicolaus) a musician, resi-

dent at Brunswick, was born at Gottingen, and published in the former town, in 1566, "*Musicæ Practicæ sive artis kanendi elementa, modorumque musicorum doctrina, quæstionibus breviter et perspicue exposita.*"

ROGNONE TAEGIO, (Francesco) concert-master of the duke of Milan, and chapel-master of the church of St. Ambrosio Maggiore in that city, about the year 1620, rendered himself celebrated as a composer, by the following works: "*Messe e Salmi Falsi Bordoni, e Motetti à 5, col Basso per l'Organo,*" Milan, 1610; "*Madrigali à 5, col Basso,*" Venice, 1613; "*Aggiunta del Scholare di Violino et altri Strumenti, col Basso continuo per l'Organo,*" Milan, 1614; "*Selva de varii passaggi secondo l'uso moderno, per cantare et suonare con ogni sorte de stromenti, divisa in due parti. Nella prima de quali si dimonstra il modo di cantar polito, e con gratia, e la maniera di portar la voce accentata, con tremoli, groppi, trilli, esclamationi et passeggiare di grado in grado, salti di terza, quinta, sesta, ottava, et cadenze finali per tutte le parti, con diversi altri essempi et motetti passeggiati: cosa ancora utile à suonatori per imitare la voce humana. Nella seconda poi si tratta de passaggi difficili per gl' instromenti del dar l'arcata ò lireggiare, portar della lingua, diminuire di grado in grado, cadenze finali, essempi con canti diminuiti, con la maniera di suonare alla bastarda,*" Milan, 1620 and 1646; "*Correnti e Gagliarde à 4, con la quinta parte ad arbitrio, per suonar su varii Strumenti,*" Milan, 1624; and "*Partito all' Organo delle Messe, Motetti à 4, 5,*" Venice, 1624.

ROGNONE TAEGIO, (Giovanni Domenico) an ecclesiastic and eminent organist of the church of St. Sepolcro, at Milan, published the following works: "*Canzonette à 3 e 4 insieme, con alcun altre di Rugger Trofeo,*" Milan, 1615; "*Madrigali à 8, Lib. 1, due Cori con Partitura,*" Milan, 1619; "*Messa per Defonti all' Ambrosiana, con l'aggiunta per servirsene alla Romana,*" Milan, 1624.

ROGNONI, (Ricardo) a composer at Milan, towards the end of the sixteenth century. He was also an eminent performer on the violin, as well as on several other instruments. Of his compositions we can name, "*Canzonette alla Neapolitana, à 3 e 4 voci,*" Venice, 1586; "*Libro di Passaggi per Voci e Strumenti,*" Venice, 1592; and "*Pavane e Balli con 2 Canzoni e diverse Sorti di Brandi per suonare à 4 e 5 voci,*" Milan, 1603.

ROHMANN. See Romano.

ROI, one of the oldest French contrapuntists, flourished about the year 1450, being a contemporary of Ockenheim.

ROI, (Bartolomeo) a Neapolitan chapel-master, was eminent as a contrapuntist about the year 1600.

ROLLA, (Alessandro) member of the conservatory at Milan, and first violin at the great theatre in that city. He was very celebrated as a performer on the tenor. Amongst his works are the following: "*Concerto per il Violino, in G.*" Paris, 1795; "*Serenata à 2 V., 2 Alti, 2 Cor. obl.,*" Op. 2, Paris and Offenbach, 1795; "*Trois Trios pour V., A., et B.*" Paris, 1795; "*Trois Duos pour V. et A.*" Op. 1, Paris and Offenbach, 1795; "2 *Conc. pour Alto princip. Nos.* 3 *et* 4," Offenbach, 1800; "3 *Gr. Duetti concert. à V. e A.,*" Zurich, 1803; "3 *Duos conc. pour 2 V.*" Op. 3, Bonn, 1803; and "*Trois Trios pour V., A., et B., Liv.* 2," Paris.

ROLLE (Johann Heinrich) was born at Quedlinburg in 1714. As early as his thirteenth year, he composed a complete church service, which was well received. From 1736 to 1740, he studied philosophy and law at Leipsic; but he afterwards devoted his musical talents to the church. Rolle was a favourite and a truly devotional harmonist. His oratorio of "*Shirsa and her Sons,*" is full of good taste, new passages, pleasing effects, and pathos. He was likewise the author of several pieces for the organ and harpsichord, which have great merit. Specimens of his sacred music are inserted in Mr. La Trobe's publication. Rolle died in the year 1785.

ROMANA, (Giulia) a celebrated Italian female singer, in the latter part of the seventeenth century.

ROMANI, a celebrated Italian violinist, performed in London in the year 1770.

ROMANO (Michaeli) was a pupil of Soriano, and afterwards chapel-master in the church called Cathedrale de Concordia, at Venice. This person, as well as his master, is celebrated for the composition of canons; a specimen of which, in one for nine choirs or thirty-six voices, is inserted in Kircher's *Musurgia.*

He is, however, best known by his work entitled "*Musica vaga et artificiosa,*" published at Venice in 1615, in which the subject of canon is very learnedly discussed and explained by a variety of examples. In the preface to this work are contained memoirs of the most celebrated Italian musicians who were living at the time when it was written.

ROMANO or ROHMANN, (L. H.) chapel-master to the king of Sweden, was an excellent composer in the early part of the last century. Amongst his works we can name the two following, which were published at Amsterdam, "12 *Sonates à 2 Fl. et Basse cont. Lib.* 1," and "*Sonat. à 2 Fl. et B. C. Lib.* 2."

ROMANO, (Giulio.) See Caccini.

ROMANO, (Alessandro.) See Alessandro.

ROMANO, (Ballabene.) See Ballabene.

ROMBERG, (Antòn) a celebrated performer on the bassoon, was born in 1745, and in the year 1792 resided at Bonn. In the spring of 1799 he was at Hamburgh, where he gave a family concert, consisting of the performance of his brother, himself, and their children.

ROMBERG, (Bernhard) eldest son of the preceding, and an excellent violoncellist, was born in 1770. In the year 1790, he was a member of the court chapel of the elector of Cologne at Bonn, which establishment was broke up early in the French revolution. He then went with his cousin, Andreas Romberg the violinist, to Hamburgh, where they both procured engagements in the orchestra of the German theatre. This was in the year 1793; two years after which time the cousins quitted Hamburgh, and travelled together into Italy, from whence they again returned to Hamburgh in 1797; they then separated, and, in 1799, Bernhard proceeded alone, by way of England and Spain, to Lisbon. In 1803, we find him once more in Hamburgh, and in 1805 holding a situation in the royal chapel at Berlin. Romberg is an excellent composer for his instrument, and has also written some very pleasing vocal music. Amongst his works are the following: "*Die wiedergefundene Statue,*" operetta, Bonn, 1790; "*Der Schiffbruch,*" operetta, Bonn, 1791; "*Arietta p. il Vc. solo, Violino, Viola, e B.,*" Vienna; "*Deux Gr. Concertos pour Vc. avec Acc.*" Ops. 1 et 2, Paris, 1802; "*Potpourri pour le Vc. avec Acc. de 2 V., A., B., et 2 Fl.,*" Op. 4; "*Gr. Concerto pour Vc.,*" Op. 3; "*Troisième Concerto pour Vc.,*" Op. 6; "*Quatrième Concerto pour Vc.,*" Op. 7; "*Gr. Trio pour Vc., V., et A.,*" Op. 8; "*Trois Duos pour 2 Vc.,*" Op. 9; "*Fantaisie pour Vc. avec Orchest.,*" Op. 10; "*Ouverture à gr. Orchest.,*" Op. 11; "*Quat., No.* 4, *pour 2 V., A., Vc.,*" Op. 12; "*Capricho, y Rondo en el gusto Espanol, con una Miscelania de Bolero, Gitano, Cachirulo, y Zorongo, para Vc. obligado, c. Acc. de 2 V., A., y Vc.*" Obra 13, Paris; "*Rondeau Espagnol p. P. F. arr. de l'Œuv.* 13," Paris; "*Nouvelle Polon. p. P. F. No.* 1," Paris; "*Ulysses und Circe,*" Oper. Paris; "*Quat. p. P. F., V., A., Vc.,*" Op. 22, Moscow and Leipsic; "*Trauersymphonie für Orch. dem Andenken der Konigin Luise von Preussen gewidmet.* 23 *Werk,*" "*Divertimento p. Vc. avec 2 V., A., B.,*" Op. 24, Moscow and Leipsic; "*Quatuors, Nos.* 5, 6, 7, *p. 2 V., A., Vc.,*" Op. 25, Moscow and Leipsic; and "*Ouvert. de l'Op. Ulysse et Circe, à gr. Orch.,*" Op. 26, Moscow and Leipsic.

ROMBERG, (Anton, jun.) brother of the preceding, was born in 1777. He is a good violinist and performer on the bassoon.

ROMBERG, (Angelika) sister of the preceding, born in 1779, became known to the German public as a pleasing singer and a good pianist.

ROMBERG, (Heinrich) brother of Anton Romberg, and born in 1748, was an excellent clarionetist, and held the situation of music director to the bishop of Munster.

ROMBERG, (Dr. Andreas) eldest son of the preceding, was an excellent violinist, and the companion for several years of Bernhard Romberg, as before related. After Bernhard left Hamburgh in 1799, Andreas particularly paid attention to composition. He had, however, previously become known by several admired dramatic and vocal pieces, written chiefly at Bonn, and some of them published there, and at Leipsic: a few of these were, however, the joint compositions of himself and cousin. In the year 1809, the university of Kiel, in Holstein, conferred on him the degree of doctor of arts. The following are his principal works: "*Das graue Ungeheuer,*" operetta, Bonn, 1790; "*Der Rabe,*" operetta, Bonn, 1791; "*Die Macht der Musik,*" operetta, Bonn, 1791; "*Ein Fasten-Oratorium, nach dem vom Hrn. Reichardt aus Handels Messias zu sammengesetzten und in seinem Kuntsmagazin abgedruchten Texte,*" Bonn, 1793; "*Eine Sammlung von Liedern,*" 1793; "*3 Quatuors pour 2 V., Viola, et Vc.*" Op. 1, Leipsic, 1798; "*3 Duos pour 2 V. et Vc.,*" Op. 2, Leipsic, 1800, by Andreas and Bernhard; "*2 Canons für 3 und 6 Stimmen;*" "*6 Lieder beym Klavier zu singen,*" Leipsic, 1799; "*6 Canzoni coll' Acc. del Clavicemb,*" Leipsic, 1800; "*Kosegartens Cantate, 'Die Harmonie der Sphären,'*" about 1800; "*3 Quat. p. 2 V., A., et Vc., dediés a Jos Haydn,*" Op. 2, Bonn, 1802; "*Gr. Concerto p. V. avec Acc. No. 1,*" Op. 3, 1802, with Bernhard; "*Six Duos Conc. pour V. et Vc. 2 et 3 Suite,*" Paris, with Bernhard; "*3 Quint. pour Fl., V., 2 Alt., et Vc.,*" Op. 1, Nos. 1, 2, 3, 1803; "*Psalm, Dixit Dominus, &c,*" 1800; "*Selmar und Selma, Elegie von Klopstock, für 2 Singst. mit Begl. 2 V., A., u. B.,*" Op. 3; 1800; "*Simphonie in Es,*" Op. 6; "*3 Duos Conc. pour 2 V.,*" Op. 4; "*3 Quat. pour 2 V., A., et Vc.,*" Op. 7; "*Deuxième Concerto pour V. avec Orch.*" Op. 8; "*Gr. Quintetto pour 2 V., 2 A., et Vc.,*" Op. 23, Hamburgh, 1808; "*Deuxième Sinfonie à gr. Orchest. in D dur,*" Op. 22, 1808; "*Der Messias von Klopstock,*" manuscript; "*Te Deum,*" manuscript; "*Die Glocke, Gedicht von Schiller, in Choren, &c.*" manuscript, 1808; "*Etudes ou trois Sonates p. un V.,*" Op. 32, Leipsic; and "*Troisième Simph. in C.,*" Op. 33, Leipsic.

ROMBERG, (Balthasar) younger brother of the preceding, born in 1775, promised to become a superior artist on the violoncello, but died at the age of seventeen.

ROMBERG, (Theresb) sister of the preceding, born in 1781, is known in Germany as a good pianist and singer.

ROMI, first violin and director of the music in the orchestra of the Italian theatre at Lisbon in 1801.

RONCAGLIO, (Francesco) an excellent Italian soprano singer, of the Bolognese school, flourished between the years 1772 and 1792. He was considered one of the first singers in Europe.

RONG, (Wilhelm) chamber-musician to the king of Prussia at Berlin. He has published many ingenious musical works, amongst which are the following: "*Versuch einer Elementarlehre für die Jugend am Klavier in C, g. und f. Schlüssel, in Frage und Antwort mit Anmerkungen und Beyspielen aufgelöst,*" Potsdam, 1793; "*48 Tabellen, aus einer Tonart in jede andere auszuweichen, &c.*" 1800; "*Theoretisch-praktisches Handbuch der Tonarten Kenntniss;*" "*Mein Vorthcil, alle Tonarten mit ihrer Verwandtschaft ohne Mühe zu erkennen und bald benennen zu lernen; nicht nur für jedes Instrument eingerichtet, sondern auch für jeden Liebhaber nützlich;*" "*Ein musikalisches Spiel, sich vermittelst selbigen die Eintheilung der Noten und die Sonarten einzuprägen nebst einer Tafel mit beweglichen Noten und Musik zeichen zum Einschieben und 2, musik. Karten-*

spielen nebst dazu gehöriger Beschreibung und Anweisung," Potsdam, 1800; "6 *Marsche,*" "6 *Angloisen,*" "*Walzer und einige Arien für das Klavier,*" Potsdam, 1792; "*Taschenbuch voll Scherz und Laune, als Weihnachtsgeschenk mit Melodien,*" Halberstadt, 1795; and "*Alma, und Selmar,*" Potsdam, 1793.

RONZI, (SIGNOR and MADAME.) See DE BEGNIS.

RORE, (CIPRIANO DI.) See CIPRIANO.

ROSA, (SALVATOR) chiefly celebrated as a painter and poet, was born at Renessa, near Naples, in the year 1615. He was originally intended for the church, and was educated in accordance with that intention; but his mind, of all others, was ill calculated for a monkish life, and at an early age he abandoned his probationary habit, and returned to his father's house. We now first hear of him in connection with music, and cannot resist giving an account of his progress in this science, in the very entertaining words of Lady Morgan. "Music, the true language of passion, which speaks so powerfully, and yet so mysteriously, to senses organized for its reception, awakening our earliest, and perhaps our latest, sensations of pleasure. Music, at this period of Salvator's life, appears to have engrossed his undivided attention; and the authorities which he afterwards produced to sanction its pursuit, show with what earnestness, and upon what philosophical principles, he cultivated the science. In the beginning of the seventeenth century, music, in Italy, was rapidly succeeding in the public taste to painting.

"It was in Naples that the great school of ancient counterpoint, 'the sophistry of canons,' had been founded on the revival of the art; but in the sixteenth century the pedantry of crude harmonies, the dry and geometrical modulations, which were worked like a problem in the mathematics, and were gracious only to senses callous to the 'natural concord of sweet sounds,' were gradually yielding to a novel style of composition, expressively called *la musica parlante*. Those flowing lyric melodies, which, by the name of cantata, succeeded to the intricate madrigal, were soon discovered by the sensitive Italians to be '*Il cantar che nel animo si sente.*' The first secular music in parts, consisted of harmonies, adapted to rustic and street ballads, such as were sung and played in Naples and its adjacent towns and villages; and the *villanelle arie,* and *canzonette alla Napolitana,* were as popular at the latter end of the sixteenth century throughout the continent, as the Venetian ballad and Provençal *vaudeville* were towards the end of the seventeenth.

"All Naples, (where even to this day love and melody make a part of the existence of the people) all Naples was then resounding to guitars, lutes, and harps, accompanying voices, which for ever sang the fashionable canzoni of *Cambio Donato* and of the *Prince di Venosa.* Evelyn, who visited Naples about this time, observes, that 'the country people are so jovial, and so addicted to music, that the very husbandmen almost universally play on the guitar, singing and accompanying songs in praise of their sweethearts, and will commonly go to the field with their fiddle. They are merry, witty, and genial, all of which I attribute to their ayre.' Neither German phlegm nor Spanish gloom could subdue spirits so tuned to harmony, nor silence the passionate serenatas which floated along the shores, and reverberated among the classic grottos of Pausileppo.

"It was at this moment, when peculiar circumstances were awakening in the region of the sirens 'the hidden soul of harmony,' when the most beautiful women of the capital and the court gave a public exhibition of their talents and their charms, and glided in their feluccas on the moonlight midnight seas, with harps of gold and hands of snow, that the contumacious student of the Padri Somaschi escaped from the restraints of their cloister, and the horrid howl of their *laude spirituali,* to all the intoxication of sound and sight, with every sense in full accordance with the musical passion of the day. It is little

wonderful if, at this epoch of his life, Salvator gave himself up unresistingly to the pursuit of a science, which he cultivated with ardour, even when time had preached his tumultuous pulse to rest; or if the floating capital of genius, which was as yet unappropriated, was in part applied to that species of composition which, in the youth of a man, as of nations, precedes deeper and more important studies, and for which, in either, there is but one age. All poetry and passion, his young muse 'dallied with the innocence of love,' and inspired strains which, though the simple breathings of an ardent temperament, the exuberance of youthful excitement and an overteeming sensibility, were assigning him a place among the first Italian lyrists of his age. Little did he then dream that posterity would apply the rigid rules of criticism to the 'idle visions' of his boyish fancy; or that his bars and basses would be analyzed by the learned umpires of future ages, declared 'not only admirable for a *dilettante*,' but, 'in point of melody, superior to that of most of the masters of his time.'

"His musical productions became so popular, that the '*spinners and knitters in the sun did use to chant them*;' (an image which every street in Naples, during the winter season, daily exhibits) and there was in some of these short lyric poems, which he set to music, a softness and delicacy that rendered them even worthy to be sung

'By some fair queen in summer bower
With ravishing divisions of her lute:'

still, however, they are more curious as compared to that stern strain of harp invective which runs through all his maturer compositions, and to that dark, deep, and indignant feeling which pervades all his satires. In mature life he may, and doubtless did, look back with a sort of melancholy envy upon the gracious emotions and brilliant illusions from which such strains arose; and (with that mingled sentiment of regret and contempt, which is assuredly felt by all who, having written when young, revert in a more advanced age to their early compositions) he may have given a sad smile to those idle dreams which time had long dissipated; apostrophizing with Petrarch his first and fond effusions, the

'Dolci rime leggiadre
Che nel primiero assalto
D'amor usai, quand io ebli non altri armi.'

"He who has asserted that 'the arts of painting, poetry, and music are inseparable,' because, perhaps, they were all united in his own person, had as yet only applied with diligence to the latter. Having acquired considerable mastery on the lute, (for which, like Petrarch, he preserved a passion till the last year of his life) he soon became one of the most *brilliant* and successful serenaders of Naples. Many of those gay and *galliard* figures which, in after life, escaped from his graphic pencil and rapid graver, with hair and feather floating in the breeze, are said to have been but copies of himself, as he stood niched under the shadow of a balcony, or reclined on the prow of a felucca, singing to his lute the charms or cruelty of some listening Irene or Cloris of the moment.

"This mode of life, of course, could not last very long; it was necessary that he should turn his serious exertions to some profession; and a family connection drew them to that of painting. From this time, Rosa advanced rapidly in reputation and in wealth; and his house became the resort of some of the most intellectual and cultivated men in Rome. Notwithstanding this, a cantata which he wrote at this period, and which was set to music by his friend Cesti, gives the impression of his being the most miserable and discontented of mankind. 'All his lyrics,' says Dr. Burney, (who first made them known to the English public) 'were complaints against his mistress or mankind. But in his fifth cantata he deems his afflictions, like the stars of the firmament, countless; and makes the melancholy confession, that out of six lustres which he had passed, he had not known the enjoyment of one happy day.' This querulous melancholy, inseparable from the

temperament of the highest order of genius, which is so prone to feel and to suffer, gives a charm to the character of Salvator, which his occasional flashes of gaiety and humour, his splenetic pleasantry, and comic representations of the follies and vices of society, rather relieve and heighten, than decrease. While his pathetic cantatas, and their plaintive compositions, drew tears from the brightest eyes in Rome, the 'potent, grave, and reverend signors' of the conclave, did not disdain to solicit admission to those evening *conversazioni* of the *Via Babuina*, where the comic muse alone presided; but where, under the guise of national *naïveté*, veiled in a rustic dialect, and set off by the most humorous gesticulations, truths were let drop with impunity, more perilous than those, for translating which from the pages of Lucian a *protégé* of the grand duke de' Medici was at the same moment confined by the Inquisition.

"It was in these *conversazioni* that Salvator tried the point of his sarcasms against the church, the government, and the existing state of literature and the arts; which were afterwards given to the world in his published satires, and which still draw down on his memory the unfounded calumnies that imbittered his life.

"The manner of the daring *improvvisatore*, as left on record by his chroniclers, or handed down by tradition, was no less singular and attractive, than the matter which inspired him. The apartment in which he received his company was affectedly simple. The walls, hung with faded tapestry, exhibited none of his beautiful pictures, which might well have attracted attention from the actor to his works. A few rows of rooms included all the furniture; and they were secured at an early hour by the impatience of an audience, select and exclusive, either invited by himself or introduced by his friends. When the company were assembled, and not before, Salvator appeared in the circle, but with the air of an host rather than that of an exhibitor, until the desire to hear him recite his poetry, or to *improvvisare*, expressed by some individual, produced a general acclamation of entreaty. It was a part of his coquetry to require much solicitation; and when at last he consented, he rose with an air of timidity and confusion, and presented himself with his lute or a roll of paper containing the heads of his subject. After some graceful hesitation, a few preluding chords, or a slight hem! to clear his full, deep voice, the scene changed: the elegant, the sublime Salvator disappeared, and was replaced by the gesticulating and grimacing Coviello, who, long before he spoke, excited such bursts of merriment, *con le più ridicolose smorfie al suo modo Napolitano*, (with the most laughable grimaces in the true Neapolitan style) that even the gravest of his audience were ready to burst. When the adroit *improvvisatore* had thus wound up his auditory to a certain pitch of exaltation, and prepared them at least to receive with good-humour whatever he might hazard, he suddenly stepped forth and exclaimed with great energy, in the broad Neapolitan of the Largo di Castello, '*Siente chisto vè, auza gli uocci.*'* He then began his recitation. 'Whatever were its faults of composition,' says one of his biographers, 'it was impossible to detect them, as long as he recited; nor could their charm be understood by those who did not hear them recited by himself. When some of these productions were published after his death, it was supposed that they would lose much of their apparent merit, because his fervid and abundant genius, rich in its natural fertility, despised the trammels of art, as submitting talent to mean and slavish rules. The contrary, however, was the fact; for they excited universal admiration.'

"With a thirst of praise, which scarcely any applause could satisfy, Salvator united a quickness of perception that rendered him suspicious of pleasing, even at the moment he was most successful. A gaping mouth, a closing lid, a languid look, or an impatient hem! threw him into utter con-

* A Neapolitan idiom, meaning "Awaken, and heed me," but literally translated, "Listen, and open your eyes."

fusion, and deprived him of all presence of mind, of all power of concealing his mortification. When he perceived that some witty sally had fallen lifeless, that some epigrammatic point had escaped the notice of his auditors, he was wont to exclaim to his particular friends, when the strangers were departed, 'What folly to lose my time and talent in reading before these beasts of burden, who feel nothing, and have no intellect beyond what is necessary to understand the street ballads of the *blind band!*' in his own Neapolitan, (to which he always had recourse when under strong emotion.) 'Aggio io bene speso lo tiempo mio, in leggere le fatiche mie alli somari, e a gente che nulla intienne, avvezza solamente a sientire non autro che la canzona dello cieco.' These 'ciechi' still haunt the streets of Italy, to the delight of strangers. They are bands of itinerant musicians composed of the blind. That at Bologna is, at present, particularly excellent.

"The musical talents of the composer of several of the best cantatas then in vogue, drew also around him the greatest masters of an age in which music was rapidly assuming an ascendency over all the other arts. Cesti, Legrenze, Cavalli, Ferrari, Luigi, Rossi, and Giacomo Carissimi, were not only the habitués of Rosa's house, but were all emulous of setting his verses to music; and this too at the very moment when that satirist was lashing the profession, sometimes with the nervous conciseness of Juvenal, and sometimes with the Attic severity of Lucian. Observing the manners of an age, in which he deemed it an indignity to have been born, with the deep and philosophic view which distinguished all he thought and produced, Salvator perceived that the church was making the same monopoly of music as she had done of painting, and would, in the end, degrade one art (as she had already deteriorated the other) to the worst purposes. The finest singers were now shut up in the Roman monasteries; and all Rome was then resorting to the *Spirito Santo*, to hear the sister Veronica, a beautiful nun, who awakened emotions in her auditors that *did* not *all* belong to heaven.

"It was in the palaces of the *Porporati* that the first musical dramas were given, which bore any resemblance to the modern opera by which they are now succeeded in the *Argentina;* and the choir of the pontifical chapel (which gave the musical tone to all the churches of Christendom, while it engrossed all the patronage of the government) was gradually abandoning those learned combinations, and that solemn and affecting simplicity, which were calculated to answer the purposes of a passionate devotion, and to satisfy, at the same moment, the taste of the amateur, and the enthusiasm of the devotee.

"The first attempt at a regular drama was made at Rome in one of these palaces, as early as 1632, three years before Salvator's first arrival there. It was called '*Il Ritorno di Angelica nella India,*' and was composed by the then fashionable secular composer Tignali. Public operas were at this time performing in Venice and Bologna.

"It may be curious to observe, that the instruments which were then found in the secular orchestras of Italy, were the organ, viol, viol da gamba, harp, lute, guitar, spinet, harpsichord, theorbo, and trumpet: while the court-band of Louis XIII. and XIV. only consisted of the far-famed '*four-and-twenty fiddlers all in a row,*' and even they were imported from Italy. The first and the most distinguished was Baptiste Lulli, brought from Florence by Maria de' Medici, at the age of fourteen. From a simple *violonier*, he became the founder of the French opera, and the model upon which Cambra, Destouches, and other French composers founded their braying monotonies. At the same period in England, the music of Lawes and Bird was laid aside as profane, and replaced by those pious discords,

'Such as from lab'ring lungs enthusiast blows,
High sounds attempted through the vocal nose.'

Vicenzio Galileo (the father of the celebrated astronomer) remarks, however, in his

Dialogo dell Musica, that the best Italian lyres were made for the English market.

"While the music of the church was thus gradually assuming an effeminate character, the palaces of the great were filled with the most worthless of the profession, of both sexes. The genius which went to the composition of the finest music, was then, as now, less prized and rewarded than the voice which executed it, and the profligacy of the public singers in Italy was no impediment to their reception into the first families of the country. Upon this shameless laxity of manners, and the visible degradation of ecclesiastical music, Salvator fell with a puritan's severity, scarcely surpassed by the anathemas of Calvin, or the vituperations of Erasmus. He attacked the style of singing in the pontifical chapel. He attacked the vices of a profession which now, beyond every other, received the special patronage of the lords of the conclave; and though his efforts at reformation were as yet confined to his recitations, and to the frank utterance of opinions over which he held no control, yet these philippics increased the number of his enemies, even more than an attack on religion itself would have done.

"While, however, all the singers in Rome, with their patrons and partisans, took the field against the satirist, the great composers, distinguished alike for their genius and their morals, rallied round him; and the musical album of Salvator, brought a century after his death into England, (the land which has always been true to his merits, and in sympathy with his genius) is a record that he offended none but those, whose enmity was distinction."

"Among the musical manuscripts purchased at Rome in 1770," says Dr. Burney, in his History of Music, "one that ranks the highest in my own favour was the music-book of Salvator Rosa the painter; in which are contained, not only the airs and cantatas set by Carissimi, Cesti, Luigi (Rossi), Cavelli, Legrenze, Capellino, Pasqualini, and Bandini, of which the words of several are by Salvator Rosa, but eight entire cantatas, written, set, and transcribed by the celebrated painter himself. The book was purchased of his granddaughter, who occupied the house in which her ancestor had lived and died. The handwriting was ascertained by collation with his letters and satires, of which the originals are preserved by his descendants. The historians of Italian poetry, though they often mention Salvator as a satirist, seem never to have heard of his lyrical productions; and as the book is not only curious for the music it contains, but for the poetry, I shall present my readers with a particular account of its contents, &c. Other single airs by Luigi and Legrenze, the words by Salvator Rosa, fill up the volume, in which there is nothing so precious as the musical and poetical compositions of Rosa."

On the whole, as a musical composer, his merits must be estimated by the progress which the most charming of all the arts had made in his own times. The music of Milton's modern Orpheus,

> "Harry, whose tuneful and well-measured song
> First taught our English music how to span
> Words with just note and accent," &c.

would, in the present day, be as little palatable to an English public, as the strains of Dante's favourite minstrel, Casseli, would be endurable to the cognoscenti audience of the *San Carlos*. It is enough to establish the musical genius of Salvator Rosa, that his compositions were pronounced by the most learned and elegant musical professors of the last century to be, "in point of melody, superior to most of the masters of his time." Of this his beautiful air, preserved by Dr. Burney, of "*Star vicino al bel' idol che l'ama*," is a sufficient proof. Compared with the monotonous drone of Harry Lawes's celebrated love ditty, "*A lover onee I did espy*," it is quite a modern melody; and yet Lawes and Salvator were contemporaries. Rosa died at Rome in 1673.

ROSARIO, (ANTONIO DO) a Portuguese ecclesiastic and church composer, born at Lisbon in 1682, wrote the following works, which are to be found in the royal library of Portugal; "β *Magnificat sobre o Canto*

Chaú dos outo tons;" "*Lamentaçoens, et Motetes da Quaresma e Semana Santa, à 8, 6 e 4 Vozes;*" "*Responsorios das Matinas da Conceicao da Senhora, à 4;*" "*Responsorios das Matinas de S. Jeronymo, à 8;*" "*Villancicos à 8 e à 4;*" and "*Areza nova de S. Jozé posta em Canto Chaú.*"

ROSE, (JOHANN HEINRICH VIKTOR) organist of the principal church at Quedlinburg, was born in that town in 1743, and was a pupil of his father J. G. Rose. In 1756, the princess Amelia, then abbess of the convent of Quedlinburg, took him to Berlin, and procured for him the best masters on the violoncello. At Berlin he remained till 1763, when he entered the service of the prince of Anhalt Bernburg, which he quitted, in 1767, for that of the prince of Anhalt Dessau, with whom he continued as chamber-musician, till his first royal patroness procured him, in 1772, the organist's situation of his native town. Rose performed well on several instruments, and published, in 1792, a collection of psalms for his own church, with new melodies, arranged for four voices.

ROSEINGRAVE (THOMAS) was the son of one of the vicars-choral of St. Patrick's church, Dublin, under whom he received the first rudiments of his musical education. As he exhibited early indications of musical genius, the chapter of St. Patrick's allowed him a pension, to enable him to travel into other countries for improvement. He accordingly went to Rome in the year 1710. How long he continued abroad is not exactly known, but in 1720, he appears to have had some concern in the management of the opera at the Haymarket; for in that year he brought upon the stage, with some additional songs of his own, the opera of "*Narcissus,*" written by Rolli, and set to music by Domenico Scarlatti.

Roseingrave afterwards became teacher of music, in the principles of which he was supposed to be deeply skilled. His style, however, both of playing and composing, was harsh and disgusting, showing much learning, but very little either of elegance or variety. About the year 1725, an organ having been erected in the new church of St. George, Hanover-square, he was appointed the organist.

A few years after he had obtained this situation, he fixed his affections on a female, by whom he was rejected at a time when he thought himself most secure of her affections. This disappointment was so severely felt by the unfortunate lover, as to occasion a temporary and very strange kind of insanity. He used to say that the lady's cruelty had so literally and completely broken his heart, that he heard the strings of it *crack* at the time he received his sentence; and on that account, he ever afterwards called the disorder of his intellects his *crepation*, from the Italian verb *crepare*, to crack. After this misfortune, he was never able to hear any noise without great emotion. If, during his performance on the organ, any one near him coughed, sneezed, or blew his nose with violence, he would instantly quit the instrument and run out of church, seemingly in the greatest pain and terror, crying out that it was *Old Scratch* who tormented him, and played on his *crepation*.

About the year 1737, on account of his occasional insanity, he was superseded at St. George's church by Keeble, who, during his life, divided with him the salary. He died in the year 1750.

Roseingrave was an enthusiastic admirer of Palestrina, and the ornaments of his bedchamber were scraps of paper, containing select passages from the works of that composer.

Some time previously to his death, he published a collection of "*Lessons for the Harpsichord,*" of his friend Domenico Scarlatti, in which are contained also two or three of his own. His other works that are to be met with in print are additional songs to the opera of "*Narcissus;*" voluntaries and fugues for the organ and harpsichord; and twelve solos for a German flute, with a thorough-bass for the harpsichord.

ROSELLI, (SIGNOR) an Italian sopra-

nist, sang at the concert of ancient music, in London, in 1749. He was the last instance of degraded nature that has visited this country.

ROSENI, an instrumental composer at Paris, about the year 1776.

ROSENMULLER (JOHN) was a Saxon by birth, and joint professor of music with Tobius Michaelis in the academy of St. Thomas at Leipsic, until he was imprisoned on suspicion of having committed a heinous crime. He found means to escape from prison, and fled to Hamburgh. After some stay there, he went to Italy, where his skill on the organ was universally admired. At length he obtained the situation of chapel-master in the great church at Wolfenbuttel. He died in the year 1685.

The most celebrated of his compositions are, "*Sonate da Camera à 5 Stromenti*," and a collection of airs of various kinds.

ROSETTI, (ANTONIO) chapel-master to the duke of Mecklenburg-Schwerin, was born at Milan about the year 1744. His musical taste was principally formed after the model of the great Haydn: Rosetti having been, about the year 1766, violinist of the imperial chapel, and chamber-musician to count Althan at Vienna, which place he held till about 1780, when he became chapel-master to the prince of Wallerstein. His usual instrument was the double bass, but his principal merits were as composer and leader of an orchestra; and these procured him, in 1789, his first-named situation at Schwerin, where he succeeded the celebrated Westenholtz. His published compositions were numerous, but considered to be occasionally too close imitations of Haydn. The following is a list of his principal published works up to the year 1786: "*Six Trios for the Harpsichord and Violin*," Op 1, Paris; "*Six Trios for the Harpsichord*," Op. 2; "*A Concerto for the Harpsichord*," Op. 3, Frankfort; "*Three Concertos for the Harpsichord, with V. and Vc.*," Spire; "*Three ditto*," Op. 4, Berlin; "6 *V. Duos*," Vienna; "3 *Symph. for full Orch.*" Op. 1, Amsterdam; "*Trois Conc. for Horn, Nos.* 1, 2, 3," Paris, 1784; "*Trois Conc for Flute, Nos.* 4, 5, *and* 6," Paris; and "*Three Trios for the Harpsichord*," Op. 5.

ROSETTI, (FRANCESCO ANTONIO) born at Leutmeritz, in Bohemia, in 1750, was educated for the church in the seminary at Prague, till the age of nineteen, when, wishing to embrace the musical profession, he obtained a dispensation for that purpose from Rome. Soon after this he undertook a journey as musician; in the course of which he was engaged in the situation of chapel-master to the duke of Wallerstein. Here he was permitted by the duke to proceed on his journey to Paris for the purpose of further musical improvement. On his return he composed the celebrated oratorio of "*Der Sterbende Jesus*." In 1792, he was invited to Berlin, by the order of Frederick William III., when his new oratorio, "*Jesus in Gethsemane*," also a "*Hallelujah*" of his composition, were performed in the chapel royal, before the Prussian court. From about this time his health began to fail, and, in 1792, he died of an affection in the chest, and in the forty-second year of his age. Besides the works above-mentioned, he composed a "*Requiem*," which was performed at Prague in 1791, at the funeral of Mozart.

ROSINGRAVE. See ROSEINGRAVE.

ROSINI, (GIROLAMO) of Perouse, was a sopranist in the pope's chapel at Rome, early in the seventeenth century.

ROSS, (JOHN) organist of St. Paul's chapel in Aberdeen, was born at Newcastle upon Tyne in 1764. He has filled his present situation forty years, with great credit, being highly esteemed as a teacher of music, as well as celebrated as an organist and composer. His talents for the art discovered themselves at a very early period of life. When only five years of age, he could play several airs on the violin with perfect correctness. Having attained his eleventh year, he was placed under the tuition of Hawdon, then organist of St. Nicholas' church in Newcastle. This gentleman was of the old school, having received his musical education from the well-known Charles

Avison. Ross prosecuted his studies under him for seven years, during which time his taste was much improved, by obtaining an acquaintance with the works of the old masters, particularly those of Handel. This laid the foundation of his musical knowledge, and led him to the true style of organ playing. Most of the psalm tunes which he uses, are compositions of his own, and his voluntaries are always extempore. Many of these are specimens of original genius, indescribably beautiful, and producing an enchanting effect.

It was towards the end of the year 1783, that Ross was appointed organist of St. Paul's chapel in Aberdeen, at which time he was only seventeen years of age. On his arrival in that city, he was happy to find weekly concerts established, on a very extensive scale. At these he was invited to preside at the organ and harpsichord, and continued to do so until a few years ago, when the concert ceased. They had been previously supported with spirit, by public subscription, for upwards of forty years. In the year 1812, owing to a general failure of the crop, the poor in Aberdeen were reduced to the greatest want, and although liberal exertions were made by the inhabitants, their necessities were not altogether supplied. Something more was required to be done, and Ross was requested to give a musical performance for the relief of the distressed. This he willingly undertook, and an oratorio was performed in St. Paul's chapel, which answered the proposed charitable purpose, and at the same time afforded much amusement to the musical amateurs of Aberdeen. This, and a similar performance the year following, yielded the sum of three hundred and fourteen pounds. On these occasions Ross received the thanks of the magistrates and most respectable inhabitants of the city. The following is a list of some of Ross's principal compositions: "*Six Concertos for the Piano-forte, with Acc.;*" "*Seven Sets of three Sonatas for the Piano-forte;*" "*Ten Songs in Score, with an Acc. for the Piano-forte;*" "*Nine Songs, with an Acc. for the Piano-forte;*" "*Fifteen Songs, with ditto;*" "*Six Songs, with ditto,*" Edinburgh; "*Two Sets of six Canzonets;*" "*Six Hymns for three Voices, with an Acc. for the Organ;*" "*An Ode to Charity, consisting of Airs, Recitatives, and Choruses, with an Acc. for the Organ;*" "*Four Sets of six Waltzes;*" also a very considerable number of single sonatas, songs, and airs, with variations.

ROSSETTI. See ROSETTI.

ROSSETTUS, (BLASIUS) probably an Italian ecclesiastic and musician, published at Verona, in 1529, "*Rudimenta Musices, de triplici musices specie; de modo devite solvendi divinum pensum: et de auferendis nonnullis abusibus in templo Dei.*"

ROSSETUS, (STEPHANUS) a contrapuntist of the sixteenth century, published "*Madrigali à 6 voci,*" Venice, 1566; "*Madrigali à 3 voc.,*" Venice, 1567; "*Cantiones Sacræ 5 et 6 voc.,*" Nuremburg, 1573; "*Madrigali à 4 voci,*" Venice, 1560; and "*Motettæ 5 et 6 voc.,*" Nuremburg, 1573.

ROSSI, (CHRISTOFERO) a Milanese composer of church music, about the middle of the seventeenth century.

ROSSI, (EMILIO) chapel-master at Loretto about the year 1530, was a very celebrated contrapuntist, and especially remarkable for his varied use of fugue. An ingenious five-part canon by this composer, may be seen in sir John Hawkins's History, vol. ii. p. 365. Numerous scholastic and didactic works of Emilio Rossi, are still preserved in the library of the Vatican at Rome.

ROSSI, (GIOVANNI BATTISTA) a Genoese musician, was one of the best Italian organists at the commencement of the seventeenth century. He published "*Organo de Cantori per intende da se stesse ogni passo difficile che si trova nella musica.*"

ROSSI, (GIOVANNI MARIA) of Brescia, a celebrated Italian composer, flourished about the year 1560. Amongst his published works is "*Libro 1 de Motetti à 5 voci,*" Venice, 1567.

ROSSI or RUBEUS, (LEMME) a professor of the Greek language at Perugia,

in the middle of the seventeenth century, is the author of the following work: "*Sistema Musico, overo musica speculativa, dove si spiegano i piu celebri sistemi di tutti trè generi,*" Perugia, 1666.

ROSSI, (Lorenzo) a Florentine dramatic and instrumental composer, in the latter years of the last century.

ROSSI, (Luigi) born towards the close of the sixteenth century, was so eminent in Rome as a musician, that he was called there *Il Devino*. He was a contemporary of Carissimi, and concurred with him in perfecting the harmony and melody of their age. He was also celebrated for his cantatas, and was one of the earliest composers of that species of music.

ROSSI, (Michael Angelo) a composer and violinist of Rome, published in that city, in 1627, the opera "*Erminia sul Giordano.*" His "*Toccate e Corrente d'Intavolatura d'Organo e Cimbalo,*" was printed in the same city.

ROSSI, (Salomon) a Jew, born about the year 1600, was a good composer for the age in which he lived. Amongst his published works are "*Libro* 1 *de Madrigali à 5 voci,*" Antwerp, 1610, and "*Sonate, Gagliardi, Branli, e Correnti a* 2 *V.,*" Op. 4, Venice, 1623.

ROSSI, (Dom. von) an instrumental composer at Vienna about the year 1797.

ROSSINI (Gioacchino) was born in February, 1792, at Pesaro, a small town in the papal states, situated on the gulf of Venice. His father was an inferior performer on the French horn, and attended one of those strolling companies of actors and musicians, who, to gain a livelihood, attend the fairs of the small towns in Italy: his mother, who passed for one of the prettiest women of Romagna, was a *seconda donna*, of passable talents. Their son of course accompanied them in these excursions. In 1799, Rossini's father took him to Bologna, where he began to study music in 1802; his first master being D. Angelo Tesei. In the course of a few months, the young Gioacchino already earned *paoli* by singing in the churches. His pleasing soprano voice, and the vivacity of his youthful manners, gained him many friends among the priests who directed the *Funzioni*. Under professor Angelo Tesei, Gioacchino became a tolerable proficient in singing, in the art of accompanying, and in the rules of counterpoint. In 1806, he was capable of singing at first sight any piece of music put before him, and great hopes were conceived of his future excellence; it was augured from his growth, and the quality of his voice, that he would make an excellent tenor.

On the 27th of August, 1806, he quitted Bologna, to make the musical tour of Romagna. He took his place at the piano, as director of the orchestra at Lugo, Ferrara, Forli, Sinigaglia, and other little towns. It was only in 1807 that the young Rossini gave up singing in the church. The 20th of March, in the same year, he entered the Lyceum of Bologna, and received lessons in music from Padre Stanislao Mattei.

A year after, (the 11th of August, 1808) he made so considerable a progress, as to be qualified to compose a symphony, and a cantata entitled "*Il Pianto d'Armonia.*" This was his first essay in vocal music. Immediately after this, he was chosen director of the academy of the *concordi*, a musical society at that time existing in the bosom of the Lyceum at Bologna. "*Demetrio et Volibio*" is the first opera composed by Rossini. It is said to have been written in 1809, but it was not performed till 1812, in the Theatre Valle at Rome. Some have imagined that it was rewritten by the master for this representation; but there is no proof of the fact. His known indolence, and the active duties he was obliged to perform this year, would rather tell against such a supposition.

Such was the progress Rossini had made at nineteen, that he was chosen to direct, as head of the orchestra, the *Four Seasons* of Haydn, which were executed at Bologna: the *Creation*, which was given on the same occasion, (May 1811) was directed by the celebrated soprano Marchesi. When

the parents of Rossini had no engagement, they returned to their residence at Pesaro. Some rich amateurs of this town, we believe of the family Perticari, took the young Rossini under their protection. A young lady, of considerable beauty and fortune, formed the happy idea of sending him to Venice: he there composed, for the Theatre San Mosè, a little opera in one act, entitled "*La Cambiale di Matrimonio,*" 1810. This was the first opera of Rossini performed upon the stage. After a success very flattering to a beginner, he returned to Bologna; and, in the autumn of the following year, (1811) produced "*L'Equivoco Stravagante.*" The following year he returned to Venice, and composed for the carnival "*L'Inganno Felice.*"

In this piece genius shines forth in every part. An experienced eye will at once recognise in this opera in one act, the parent ideas of fifteen or twenty pieces, which at a latter period contributed to decide the fortune of the *chef-d'œuvres* of Rossini.

The "*Inganno Felice*" resembles the first pictures of Raphael, which he painted in the school of Perrugino, and which display all the faults and all the timidity of early youth. Rossini not venturing to assume the master at twenty, was fearful as yet to attempt to please himself only. The same year his patrons procured him an engagement at Ferrara; and, during the last season, he composed an oratorio entitled "*Ciro in Babilonia;*" a work containing many beauties, but considered by critics as inferior in energy to the "*Inganno Felice.*" After this, he was again summoned to Venice; but the *impressario* (director) of San Mosè not content with gaining, for a few *sequini,* the talents of a pleasing composer, who was patronised by the ladies, and whose rising genius was destined to bring new honours to his theatre, thought that, as he was poor, he might treat him cavalierly with impunity. Rossini at once gave him a proof of that independence of character, by which he has since been always distinguished. In quality of composer, Rossini's power over the orchestra was absolute, and he could oblige them to execute whatever he composed. In the new opera, therefore, of "*La Scala di Seta,*" which he made for the insolent *impressario,* he brought together an assemblage of all the extravagances and whimsical combinations, in which, it may well be supposed, a head like his is sufficiently fertile. For instance, in the allegro of the overture, the violins are made to break off at the end of every bar, in order to give a rap with the bow upon the tin shades of the candlesticks. It would be difficult to imagine the astonishment and indignation of an immense concourse of people, assembled from every quarter of Venice, and even from the *Terra Firma,* to hear the new opera of the young *maestro.* This public, who, during the greater part of the afternoon, had besieged the doors, who had been forced to wait whole hours in the passages, and at last to endure the "tug of war" at the opening of the doors, thought themselves personally insulted, and hissed with all the vengeance of an enraged Italian public. Rossini, not in the least moved by all this uproar, coolly asked the trembling *impressario,* with a smile, what he had gained by treating him so cavalierly. He then quitted the theatre, and started at once for Milan, where his friends had procured him an engagement. However, a month after, he made his peace with the humbled manager; and, returning to Venice, successfully produced two *farze* (operas in one act) at the Theatre San Mosè, "*L'Occasione fa il Ladro,*" 1812, and "*Il Figlio per Azzardo,*" in the carnival of 1813. It was also during this carnival that Rossini composed his "*Tancredi.*"

No adequate idea can be formed of the success which this delightful opera obtained at Venice. Suffice it to say, that the presence of Napoleon himself, who honoured the Venetians with a visit, was unable to call off their attention from Rossini. All was enthusiasm! *tutto furore,* to use the terms of that expressive language, which seems to have been created for the use of the arts. From the gondolier to the patrician,

everybody was repeating "*Mi rivedrai, ti revedro.*" In the very courts of law, the judges were obliged to impose silence on the auditory, who were ceaselessly humming "*Ti revedro.*"

The delightful opera of "*Tancredi*" made the tour of Europe, in the short space of four years.

It may well be supposed that, in such a place as Venice, Rossini was not less happy as a man, than celebrated as a composer. The fame of his reputation, aided by the agreeableness of his manners, won him the heart of the charming *cantatrice buffa*, the signora Marcolini, then in the flower of her beauty and her talents. Her charms were all-powerful, and she succeeded in estranging his affections from his former fair patrons.

It was for Marcolini,—it was for her delicious contr'alto voice, and admirable comic powers, that he composed the gay and animated part of the *Italiana in Algeri*, which at once placed the youthful composer in the first rank of *maestri*.

Such was the run that this new piece obtained, that Rossini had leisure to indulge for some time in his natural indolence, for indolent he was to excess. This the following anecdote will serve to prove.

During his residence in Venice this year, (1813) he lodged in a little room at one of the small inns. When the weather was cold he used to lie and write his music in bed, in order to save the expense of firing. On one of these occasions, a duet, which he had just finished for a new opera, "*Il Figlio per Azzardo,*" slipped from the bed, and fell on the floor. Rossini peeped for it in vain from under the bedclothes, it had fallen under the bed. After many a painful effort, he crept from his snug place, and leaned over the side of the bed to look for it. He sees it, but it lies beyond the reach of his arm; he makes one or two ineffectual efforts to reach it; he is half frozen with cold; and, wrapping himself up in the coverlid, exclaims, "Curse the duet, I will write it over again; there will be nothing difficult in this, since I know it by heart." He began again, but not a single idea could he retrace; he fidgets about for some time—he scrawls—but not a note can he recall. Still his indolence will not let him get out of bed to reach the unfortunate paper. "Well," he exclaims, in a fit of impatience, "I will rewrite the whole duet. Let such composers as are rich enough keep fires in their chambers. I cannot afford it. There let the confounded paper lie. It has fallen, and it would not be lucky to pick it up again."

He had scarcely finished the second duet, when one of his friends entered. "Have the goodness to reach me the duet that lies under the bed." The friend poked it out with his cane, and gave it to Rossini. "Come," says the composer, snugging close in his bed, "I will sing you these two duets, and do you tell me which pleases you the best." The friend gave the preference to the first; the second was too rapid and too lively for the situation in which it was to stand. Another thought came into Rossini's head; he seized his pen, and, without loss of time, worked it up into a terzetto for the same opera. The relater of this anecdote states, that there was not the slightest resemblance between the two duets. The terzetto finished, Rossini dressed himself in haste, cursing the cold the whole time, and set off with his friend to the *casino*, to warm himself and take a cup of coffee. After this, he sent the lad of the *casino* with the duet and the terzetto to the copyist of San Mosè, to be inserted in the score. In the autumn of the same year, (1812) Rossini was engaged at Milan, when, for the Scala, he composed "*La Pietra del Paragone.*" He had now attained his twentieth year. His opera had the good fortune to be sustained by the talents of signora Marcolini, Galli, Bonoldi, and Parlamagni, who were in the flower of their fame, and obtained a success for this piece which was little short of extravagance.

"*La Pietra del Paragone*" (the Touchstone) is considered by some critics as the *chef-d'œuvre* of Rossini in the buffa style. After obtaining such distinguished success

at Milan, Rossini revisited Pesaro and his family, to whom he is warmly attached. The only person with whom he has been known to correspond is his mother, and his letters to her are thus singularly addressed: "*All' Ornatissima Signora Rossini, Madre del celebre Maestro, in Bologna.*"

Such is the character of a man, who, half in jest, half in earnest, scruples not to make an avowal of the glory that surrounds him, and laughs at the modest prudery of the academy. Deriving happiness from the effects produced by his genius upon a people the most sensitive upon earth, and intoxicated with the voice of praise from his very cradle, he believes implicitly in his own celebrity, and cannot see why a man, gifted like Rossini, should not rank in the same degree as a general of division or a minister of state. They have gained a grand prize in the lottery of ambition, he has gained a grand prize in the lottery of nature. This is one of Rossini's own phrases. I heard it from his own lips, says one of his biographers, at a party given by prince Ghigi at Rome, in 1819.

About the time of his journey to Pesaro, an attention was shown him as honourable as it was rare, and which is equally creditable to the giver and the receiver: his genius proved the means of his exemption from the almost universal operation of the miserable conscription laws. The minister of the interior ventured to propose to prince Eugene, the viceroy of Italy, an exception in his favour. The prince at first hesitated, through fear of a reprimand from head-quarters at Paris, the daily advices from which were most pressing and most vigorous upon this point; but he at length yielded to the decided feelings of the public.

After this narrow escape of being sent for a soldier, Rossini went to Bologna, where the same adventure awaited him as at Milan—the enthusiasm of the public, and the more grateful meed of the smiles of beauty.

The rigorists of Bologna, so celebrated in Italy for the severity of their critical taste, and who exercise the same dictatorship over music as the members of the French academy did over the three unities, reproached him, and not without reason, with having sometimes transgressed against the rules of composition. Rossini did not deny the justice of the charge, "I should not have so many faults to reproach myself with," was his reply, "if I had leisure to read my manuscript twice over; but you know very well, that scarcely six weeks are allowed me to compose an opera. I take my pleasure during the first month; and pray when would you have me take my pleasure, if not at my present age, and with my present success? Would you have me wait till I am grown old and full of spleen? At length the two last weeks arrive: I compose every morning a duo or air, which is to be rehearsed that very evening. How then would you have me detect little faults of grammar in the accompaniments? (*l'instrumentazione?*)"

Notwithstanding the candour of this excuse, a great bustle was made in the musical circles of Bologna respecting those faults of grammar. This is the same complaint that the pedants of his time made against Voltaire, whom they accused of not knowing orthography. So much the worse for orthography, was the dry remark of Rivarol.

After listening as patiently as possible to the declamation of these pedants against Rossini for violating the rules of composition, a celebrated critic made this reply: "Pray, who laid down these rules? Were they made by persons superior in genius to the author of '*Tancredi?*' Does stupidity cease to be stupidity because sanctioned by antiquity and the usages of the schools? Let us examine these pretended rules a little more closely: and pray what are we to say of rules that can be infringed without the public perceiving it, and without our pleasure being in the least diminished?"

M. Berton, of the institute, has renewed this dispute at Paris. The fact is, that the faults here complained of are scarcely perceptible while listening to the operas of

Rossini. It is like objecting as a crime to Voltaire, that he does not employ the same phrases and terms of expression as La Bruyère and Montesquieu. The second of these great writers has this memorable sentence: "A member of the French academy writes as they write; a man of wit writes as *he* writes."

Rossini is full of grammatical faults: well, be it so; and yet there is not a village in Italy which could not furnish a dozen of these critics upon notes, who, for a single sequin, would undertake to correct the errors in any one of his operas.

After his success at Bologna, which is considered as the head-quarters of Italian music, Rossini received offers from almost every town in Italy. Every *impressario* was required, as a *sine qua non*, to furnish his theatre with an opera from the pen of Rossini. The consideration he generally received for an opera was a thousand francs, (about forty pounds) and he generally wrote from four to five in a year.

From 1810 to 1816, Rossini visited in succession all the principal towns of Italy, remaining from three to four months in each. Wherever he arrived he was received with acclamations, and *fêted* by the dilettanti of the place. The first fifteen or twenty days were passed with his friends, dining out, and shrugging up his shoulders at the nonsense of the *libretto* which was given him to set to music. For, besides the fire of his own natural genius, Rossini was inspired with a good taste by his first admirer, the countess P..... of Pesaro. She had read with him the works of Ariosto and Metastasio, as well as the comedies of Machiavel, the *Fiabe* of Gozzi, and the poems of Burati; he is therefore fully competent to judge of the worthlessness of these *libretti*. "*Tu mi hai dato versi, ma non situazioni*," he has been heard frequently to repeat to an unhappy votary of the nine, who stammered out a thousand excuses, and two hours after came to salute him in a sonnet, "*umiliato alla gloria del più gran maestro d'Italia e del mondo.*"

After two or three weeks spent in this dissipated manner, Rossini begins to refuse invitation to dinners and musical *soirées*, and falls to work in good earnest. He occupies himself in studying the voices of the performers; he makes them sing at the piano; and, on more than one occasion, he has been driven to the mortifying necessity of mutilating and "curtailing of their fair proportions," some of his most brilliant and happy ideas, because the tenor could not reach the note which was necessary to express the composer's feeling, or because the *prima donna* always sung false in some particular tone. Sometimes, in a whole company, he could find no one but a bass who could sing at all. At length, about three weeks before the first representation, having acquired a competent knowledge of the voices, he begins to write. He rises late, and passes the day in composing, in the midst of the conversation of his new friends; who, with the most provoking politeness, will not quit him for a single instant. The day of the first representation is now rapidly approaching, and yet he cannot resist the pressing solicitations of these friends to dine with them *à l'Osteria*. This of course leads to a supper; the sparkling Champagne circulates freely; the hours of morning steal on apace. At length a compunctious visiting shoots across the mind of the truant *maestro;* he rises abruptly; his friends will see him to his own door: they parade the silent streets unbonneted, shouting some musical impromptu, perhaps a portion of a *Miserere*, to the great scandal and annoyance of the good Catholics in their beds. At length he reaches his house, and shuts himself up in his chamber; and it is at this, to every-day mortals, most ungenial hour, that he is visited by some of the most brilliant of his inspirations. These he hastily scratches down upon odds and ends of paper, and next morning arranges them, amidst the same interruptions of conversation as before. Figure to yourself a quick and ardent mind, susceptible of every impression, and capable of turning to

advantage the most trifling occurrence or passing observation. When composing his "*Mosè*," some one said to him, "What, you are going to make the Hebrew sing! do you mean to make them *twang it* as they do in the synagogue?" The idea struck him at once, and he sketched out on the spot a rough draught of the magnificent chorus so much admired in this opera, and which is observed to begin with a kind of nasal twang peculiar to the synagogue.

But let us return to our little Italian town, which we left in the anxiety, or rather in the agitation, that precedes the day of the first representation of an opera. At length the most important of evenings arrives. The *maestro* takes his place at the piano; the theatre overflows; people have flocked from ten leagues distance. The curious form an encampment around the theatre in their calashes; all the inns are filled to excess, where insolence reigns at its height. All occupations have ceased; at the moment of the performance, the town has the aspect of a desert. All the passions, all the solicitudes, all the life of a whole population, is concentrated in the theatre.

The overture commences; so intense is the attention, that the buzzing of a fly could be heard. On its conclusion the most tremendous uproar ensues. It is either applauded to the clouds, or hissed, or rather howled at, without mercy. It is not in Italy as in other countries, where the first representation is seldom decisive, and where either vanity or timidity prevents each man from intruding his individual opinion, lest it should be found in discordance with the opinions of the majority. In an Italian theatre, they shout, they scream, they stamp, they belabour the backs of the seats with their canes, with all the violence of persons possessed. It is thus that they force upon others the judgment which they have formed, and strive to prove that it is the only sound one; for, strange to say, there is no intolerance equal to that of the eminently sensitive. When you see a man moderate and reasonable in what regards the arts, begin to talk to him of history, politics, or political economy; such a man will make a distinguished magistrate, a good physician, a sound lawyer, an excellent academician, in a word, whatever you will, except an enthusiast in music or painting.

At the close of each air the same terrific uproar ensues; the bellowings of an angry sea could give but a faint idea of its fury.

Such, at the time, is the taste of an Italian audience, that they at once distinguish whether the merit of an air belongs to the singer or the composer. The cry is *Bravo David! Bravo Pesaroni!* or the whole theatre resounds with *Bravo maestro!* Rossini then rises from his place at the piano, his countenance wearing an air of gravity, a thing very unusual with him; he makes three obeisances, which are followed by salvos of applause, mingled with a variety of short and panegyrical phrases. This done they proceed to the next piece.

Rossini presides at the piano during the three first representations, after which he receives his eight hundred or a thousand francs, is invited to a grand parting dinner, given by his friends, that is to say, by the whole town, and he then starts in his *veturino*, with his portmanteau much fuller of music-paper than of other effects, to commence a similar course, in some other town forty miles distant. It is usual with him to write to his mother after the first three representations, and send her and his aged father two thirds of the little sum he has received. He sets off with ten or twelve sequins in his pocket, the happiest of men, and doubly happy if chance should throw some fellow-traveller in his way, whom he can quiz in good earnest. On one occasion, as he was travelling *in veturino*, from Ancona to Reggio, he passed himself off for a master of music, a mortal enemy of Rossini, and filled up the time by singing the most execrable music imaginable, to some of the words of his own best airs, to show his superiority to that animal Rossini, whom ignorant pretenders to taste had the folly to extol to the skies.

After terminating his engagements at

Bologna, Rossini accepted an offer made him at Milan, whither he repaired in the spring of 1814. It was for the Scala that he composed "*Aureliano in Palmira.*" In spite of many beauties, and particularly the duet "*Se tu m' ami, O mia regina,*" which some critics have considered as the most beautiful thing of the kind that has proceeded from our composer's pen, it proved unsuccessful. It was Rossini's first failure: it annoyed him not a little, and he at once determined on changing his style.

Unsuccessful in "*Aureliano in Palmira,*" which Rossini had composed for the carnival season, he made another effort in the autumn of the same year, (1814) and produced the "*Turco in Italia,*" which was considered as a kind of sequel to the "*Italiana in Algeri.*" Incessant cries resounded of *Bravo Galli!* (the celebrated bass singer) but not a single *Bravo maestro!* for, as we have before observed, on the first representations of an opera, the applauses bestowed on the singers and the master are things perfectly distinct. Trifling as this circumstance may appear, it had a decided influence upon the fate of the opera; for although some of the pieces, particularly the piquant duet, "*E' un bel uso di Turchia,*" and the celebrated quintetto, "*Oh! guardate, che accidente,*" met with much applause, yet the opera, upon the whole, was coolly received. The national pride was wounded. They declared that Rossini had copied himself. He might take this liberty with little towns; but for the Scala, the first theatre in the world! repeated the Milanese with peculiar emphasis, he must take pains to produce something new. That the fate of this opera was determined by some local circumstances, is evident from the fact, that, four years after, the "*Turco in Italia*" was reproduced in Milan, and received with the greatest enthusiasm.

The glory of Rossini had now reached Naples, where the astonishment was that there could be any great composer who was not a Neapolitan. The director of the theatre at Naples was a M. Barbaja, formerly of Milan, who, from being a waiter at a coffee-house, had, by good luck at play, and above all by the lucrative situation of manager of a faro bank, acquired a fortune of several millions of francs. Trained up to business at Milan, in the midst of French *fournisseurs*, who, in army contracts, made and dissipated a fortune every six months, he could not fail of acquiring a certain tact, which was afterwards very useful to him. He had sufficient address to ingratiate himself into regal favour, and to obtain the post of director of the Theatre San Carlo, as well as that of Del Fondo. He had sufficient foresight to see that, from the manner the reputation of Rossini was gaining ground in the world, this young composer, good or bad, right or wrong, would become the popular composer of the day. He therefore set off post, to go and find him out at Bologna. Rossini, accustomed to have to deal with poor devils of *impressari*, who were ever on the verge of bankruptcy, was astonished at a visit from a *millionare*, who would probably find it unworthy of his dignity to haggle about a few dozen sequins. An engagement was offered and accepted on the spot. Afterwards, on his arrival at Naples, Rossini signed a *scrittura* for several years. He engaged to compose two new operas every year; and was moreover to arrange the music of all the operas M. Barbaja should think proper to produce either at San Carlo, or the secondary theatre Del Fondo. In consideration of this, he was to receive twelve thousand francs per annum, as well as an interest in a bank for play, which was farmed out by M. Barbaja, and which brought in the composer some thirty or forty louis more yearly.

The musical direction of these two theatres, which Rossini had undertaken without giving it a moment's reflection, was an immense task, a Herculean labour: incredible was the quantity of music he was obliged to transpose and arrange, according to the compass of the voice of the different donnas, or according to the interest or caprice of their various patrons and protectors. This

would have been sufficient to overwhelm a man of tender nerves or sombre habits. Mozart would have sunk under it. The gay and daring character of Rossini brought him through every obstacle, every snare that the envious laid to entrap him. All he saw in an enemy was a butt for satire and ridicule, in which he is a most perfect adept.

Rossini entered with a light heart upon the heavy duties that had devolved upon him, and like *Figaro* of his own "*Barbiere*," undertook a thousand commissions that poured in upon him from every side. He got through them all with a smile, and a ready joke upon all who came in his way. This drew down upon him a host of enemies; the most sworn among whom, in latter years, has been M. Barbaja himself, whom he treated so unceremoniously as to marry his mistress. His engagement at Naples did not conclude till 1822, and has had a most decided influence upon his talents, his happiness, and the economy of his whole life.

Always happy, Rossini, towards the close of 1815, made his *début* at Naples in the most brilliant manner, with the serious opera of "*Elisabetta Regina d'Inglitera.*"

After the flattering reception which his "*Elisabetta*" experienced at Naples, Rossini was called to Rome for the carnival of 1816, where he composed his semi-serious opera, "*Torvaldo e Dorliska,*" for the Theatre Valle, and his *chef-d'œuvre*, the "*Barbiere di Seviglia.*"

The first of these operas was considered as very mediocre, and quickly consigned to the tomb of the Capulets. Elevated by the success he had attained at Rome, Rossini returned to Naples in the spring of 1816, and recommenced his labours with fresh spirit.

The next subject proposed to Rossini was *Othello;* but he had the good taste to object to the Italian imitation, or rather caricature, of Shakspeare. The author, the Marquis di Berio, is a man of consideration in Naples, and his *libretto* was at last adopted.

The great merit of this opera, Rossini's *chef-d'œuvre* in the forcible style, is, that it is full of fire: it is a perfect volcano, said the critics of San Carlo. Yet it must be observed, that this force is always the same; there are no shades; we never pass

"From gay to grave, from lively to severe."

The trombones are always in our ears. This violence, which those but little gifted in the arts are apt to mistake for the sublime, is almost doubly monotonous by the almost total absence of simple recitative. Those of "*Otello*" are nearly all of the accompanied kind: this is a resource which the composer ought prudently to economize; when he lavishes it upon every occasion, what is he to do in movements where all the powers of his art are necessary to be brought into action?

Rossini returned to Rome for the carnival season, which commences the 26th December, and lasts till about the middle of February following, where he composed "*La Cenerentola,*" for the Theatre Valle. The music of this opera is altogether Rossinian. Neither Paisiello, Cimarosa, or Guglielmi, ever indulged in the excess of levity that mark such airs as "*Una volta, e due, e tre!*" This and many others like it absolutely border upon the trivial.

This opera met with considerable success at Rome, and has since become a favourite in most of the capitals of Europe.

At the conclusion of the carnival, Rossini proceeded to Milan, where, in the spring season of 1817, he composed the celebrated "*Gazza Ladra.*"

The public of Milan had taken a pique at Rossini's quitting them for Naples; hence, on the first evening of its representation, the crowd flocked to the Scala with a full determination of hissing the author of "*Il Barbiere,*" "*Elisabetta,*" and "*Otello.*" Rossini was aware of this disposition on the part of the Milanese, and took his seat at the piano in by no means the best of spirits.

But he was most agreeably disappointed. Never was a piece received with such enthusiasm; *furore* would be the energetic term an Italian would employ. At every instant, the pit arose *en masse,* to hail

Rossini with acclamations. At the close of the performance, the composer was heard to declare, in the *café dell' academia*, that, independent of the exertions of the evening, he was overcome with fatigue at the innumerable obeisances he was called on to make to the public, who were every moment interrupting the performance with *Bravo maestro! Viva* Rossini!

Crowned with fresh laurels, Rossini returned to Naples in the autumn of 1817, and immediately gave his "*Armida.*" On the day of its first representation, the public visited him with the sins of signora Colbran's voice. Besides, they were piqued at the extraordinary success of the "*Gazza Ladra*" at Milan, and could not understand why Rossini should produce any thing inferior for themselves. There is nothing so dangerous to disappoint a public in, as in the expectation of their pleasures. "*Armida*" was very coldly received, in spite of its magnificent duet, "*Amor possente nume;*" perhaps the most celebrated that ever proceeded from this composer's pen.

Of the opera "*Adelaide de Borgogna,*" which was brought out at Rome in the carnival of the same year, but little is known except the air, "*O crude stelle!*" which is often performed and heard with delight.

Of the opera "*Adina, ossia il Califfo di Bagdad,*" the only particulars we are able to collect are, that it was written for the opera at Lisbon, and performed there in 1818, at the Theatre San Carlo in that city.

"*Mosè in Egitto*" was produced at Naples the same year, in the Theatre San Carlo, and performed, in the first instance, as a kind of oratorio during the Lent season. The success of this opera was immense.

In the autumn of 1818, Rossini produced at San Carlo, his serious opera of "*Ricciardo e Zoraida;*" the principal characters of which were sustained by signora Colbran, Nozzari, Davide, Benedetti, and signora Pisaroni.

This, like several of this composer's operas, has no overture. Rossini has often tried to convince the managers and his friends, by a number of very specious arguments, that overtures are not only unnecessary, but very absurd things; but we believe the true secret is, that Rossini does not like the labour of composing them, and that his reasonings serve only as a pretext for his natural indolence.

On the 20th of February, 1819, he brought out a cantata written in honour of his majesty the king of Naples, and sung by signora Colbran, at the Theatre San Carlo. It was full of grace and expression, and the simple and appropriate accompaniment was much admired.

During the Lent of the same year, he produced his serious opera of "*Ermione.*" It was so coldly received as to amount almost to a failure; only a very few parts of it were applauded.

On the 9th of May following, he produced a cantata, which was composed on occasion of a visit made by his majesty Francis I., of Austria, to the Theatre San Carlo. It was sung by Colbran, Davide, and Rubini, and honoured by the gracious notice of the sovereign.

Rossini was very active this year, 1819. Besides the works above-mentioned, he also composed an opera, entitled "*Odoardo e Cristina,*" which was performed in the spring, at the Theatre San Benedetto at Venice. This opera introduced to the public Carolina Cortesi, one of the prettiest actresses that has appeared upon the stage for some years.

On the 4th of October, 1819, Rossini produced the "*Donna del Lago,*" which was sung at the Theatre San Carlo by signora Pisaroni, (one of the least handsome figures that can be imagined) signora Colbran, Nozzari, Davide, and Benedetti. It may be said that, after the "*Elisabetta,*" Rossini succeeded only by the force of his genius. His principal merit lay in his style, which was altogether different from that of Mayer and his other contemporaries, and in the wide range of his ideas, which possessed a character entirely new to the public. He enlivened the tediousness of the opera seria, and imparted to it a life

and animation to which it had before been a stranger. But then the public could not separate Rossini from the general discontent that was felt against M. Barbaja and the signora Colbran. Impatience at last rose to its height, and made itself heard in a manner that could not be misunderstood. Rossini has been known to become quite ill with the hisses that resounded from this vast interior. This, in a man of his natural indifference, and who feels a perfect confidence in his merits, speaks volumes. It took place at the first representation of the "*Donna del Lago.*"

This first representation took place on a gala-day; the theatre was illuminated, and the court was not present to place any restraint on the uproarious spirit of the audience. Nothing could equal the extreme hilarity of a number of young officers, who filled, *per privilegio*, the first five rows of the pit, and who had drunk deeply to the health of their king, as all good and loyal subjects should do. One of these gentry, at the first sound of the trumpets, began to imitate, with his cane, the noise of a horse in full gallop. The public were struck with the facetiousness of the idea, and, in an instant, the pit is full of five hundred imitators, who join in this novel accompaniment. The ears of the poor *maestro* found neither novelty nor pleasure in such an addition to his music; it was but too ominous of the issue that awaited his opera, and he sat upon thorns in expectation of the fate that was prepared for him.

The same night he had to set off post for Milan, to fulfil an engagement which had for some time been contracted there. On the following day, the public at Naples was too candid not to acknowledge the act of injustice into which they had been betrayed; and accordingly the next evening, the opera was hailed with all the applause which it so justly merits. The trumpet accompaniment was softened down by diminishing the number of instruments, which on the first evening was really deafening.

Rossini has devoted but little attention to sacred music; however, this year we find him composing a grand mass at Naples. It took him three or four days to give the character of church music to some of his most beautiful *motivos*. The Neapolitans found it a delicious treat; they saw pass successively before their eyes, and under a little different form, all the sublime airs of their favourite composer. One of the priests exclaimed, in a serious tone, "Rossini, if thou dost but knock at the gate of Paradise with this mass, in spite of all thy sins, St. Peter will not have the heart to refuse thee an entrance." This phrase is delicious in the Neapolitan dialect, on account of its grotesque energy.

We saw Rossini quit Naples on the night of the 4th of October, amidst a storm of hisses; on the 26th of December following, we find him bringing out his "*Bianca e Faliero,*" in the Scala at Milan. The music was full of reminiscences, and its reception was so cold, as to amount to little short of a failure.

In the carnival of 1821, Rossini gave his "*Matilda di Shabran,*" at the Theatre d'Apollone at Rome, which was built by the French, and is the only tolerable theatre in this city. This opera introduced to the public the pretty and favourite singer, Catharina Lipparini. The opinion of the public was, that the *libretto* was execrable, but the music charming.

In the spring of 1822, Rossini returned to Naples, and brought out his "*Zelmira,*" which was sung at San Carlo, by signora Colbran, Nozzari, Davide, Ambrogi, Benedetto, and signora Cecconi.

Rossini also composed a *pastorale* for four voices, entitled "*La Riconoscenza,*" which was performed at San Carlo, on the 27th of December, for his own benefit. It was sung by the signoras Dardanelli and Cornelli, with Rubini and Benedetti. Rossini quitted Naples the following morning, and departed for Bologna. On the 15th of March following, he was married to signora Colbran. The ceremony took place at Castenaso, near Bologna, where the lady has a country seat. Meanwhile Davide, Nozzari, and Ambrogi arrived from

Naples, and a few days after they all started together to Vienna, where Rossini had accepted an engagement, and where he was to make his *début* with "*Zelmira.*"

On the 30th of March, Rossini made his *début* at Vienna, with the opera of "*Cenerentola.*" "*Zelmira*" had been promised, but as the former opera had already been adapted to German words, and performed at Vienna under the title of "*Die Aschenbrödel,*" Rossini wished to pay a compliment to the German taste, and expressed a wish that this opera should take the precedence, and be given by the German company. At the rehearsal, he desired the music to be performed in a quicker time than had usually been done; which, however, did not very well accord with the ponderous nature of the German language. When this inconvenience was pointed out to him, he replied, with the frankness and *naïveté* peculiar to him, that "the words with him were quite a secondary consideration, that the music and effect were every thing." Who durst contradict him?

At length his promised "*Zelmira*" was produced. He attended to all the arrangements of the opera, but declined presiding at the piano, excusing himself with a well-turned compliment to the orchestra, by expressing his confidence that his music was perfectly safe in their hands, and did not require his interference. Nothing could exceed the enthusiasm with which this opera was received. Not only the master, but also the singers were called for at the close of the piece, to receive the congratulations of the audience.

The next opera that followed was "*La Gazza Ladra,*" the favourite overture to which was greeted with tumultuous applause, and, what was altogether new in the annals of theatrical usages, the *maestro* was called for at its conclusion; nor was the opera allowed to proceed till he had made his appearance. The fact is, that on the first representation of this opera in Vienna, in 1819, this overture had been the cause of a musical war, in which numerous dissertations were printed on both sides. The "*Gazza Ladra*" was followed by "*Corradino,*" "*Elisabetta,*" and "*Ricciardo;*" but "*Zelmira*" remained the favourite opera, and held its course triumphantly through the whole season.

We now come to a period, in which we find insurrection in the pit, redoubled intrigue behind the scenes, tumult, scandal, a war of pamphlets, and diplomacy itself called in to the aid of music. Rossini had entered into a contract with the *impressario* of the Fenice theatre in Venice. Six thousand francs were ensured to signor Rossini, and four thousand to Madame Colbran Rossini, upon condition that he should bring out two operas during the carnival, one old and one new, and Madame was to perform in both. All Venice had been waiting for these operas with the utmost anxiety. "*Zelmira,*" performed at Naples, had long been promised, and the company at the Fenice was already occupied in rehearsing it, when the rival theatre of San Benedetto announced the representation of the same piece.

The two theatres immediately contested the right to this opera, and the disputes grew so high that the government interfered. A stormy contest ensued, at the close of which it was decided that San Benedetto had the legitimate right to "*Zelmira;*" and it was represented at this theatre, to the great detriment of the Fenice, which had been at considerable expense, and after all found its hopes frustrated.

Rossini was not allowed to remain neutral during this scene. He was assailed by the angry manager; and, to remedy an evil, which it appeared impossible not to impute, in some degree, to him, he proposed the representation of "*Maometto,*" which we have seen condemned at Naples, but whose fame he promised to reestablish by recomposing the whole second act. This promise given, he departed for Verona, remained there a considerable time, spent his leisure very agreeably among his friends and admirers, and wrote a cantata in honour of the emperor of Austria, which was performed during the congress; but not a note

did he rewrite of the promised second act. The manager's indignation knew no bounds; the public, fearful of being disappointed of their pleasures, began to take an active part in the business; and the report was spread that signora Colbran had lost her voice. Things did not wear a better aspect in the inside of the theatre: the rehearsals became scenes of discord. One day Galli, the celebrated bass, took an affront, and set off in the middle of the second act. Rossini, in disgust, broke up the meeting and withdrew. The manager appealed to the public authorities, and Rossini was placed under arrest.

Under all these terrible auspices the fatal day approached. An irritated public filled the theatre at an early hour; cries resounded from every side that the manager had reproduced an old condemned opera, and that Rossini had neglected to fulfil his engagements. The overture was hissed, the first scene hooted, and the second drowned by the impromptu accompaniment of the pit, whose discords, if we may be pardoned a musical phrase, no art could resolve. Silence could only be obtained when clamour and fury had howled themselves to rest, and were tired out by their exertions.

The enemies of Rossini had circulated a report through the house, a report, by the way, that had but too much truth in it, that Rossini had only altered one miserable trio, and had simply introduced some shreds of his other works; and towards the close of the opera an uproar arose, of which no image in nature could convey an adequate idea. Galli and Madame Colbran Rossini drank the bitter cup of humiliation to the lees. Poor Sinclair, our English tenor, partook of these attentions, and was overwhelmed with hisses and outrages. From seven in the evening till three in the morning this tempestuous outrage endured, and fears were entertained for the safety of the scenery and the decorations of the house.

Rossini endeavoured to make his peace with the Venetians the following carnival, by calling his talents into action in the opera of "*Semiramide*," which was performed at the Theatre Della Fenice, and sung by Madame Colbran Rossini, Rosa Mariani, (a delightful contr'alto) Sinclair, Galli, and Lucio Mariani. A passage in the overture tended much to conciliate the audience, and obliterate the former unfavourable impression, and this feeling was strengthened by an air of Mariani's, which was full of beauty and sweetness. The next piece that called forth applause was a duet between this lady and Madame Colbran Rossini; besides which an air of Galli, and a terzetto between him and the two above-mentioned ladies, were received with tumultuous applause. Rossini was called for at the end of the second act, and came forward with a humble obeisance to receive this token of reconciliation.

After having received the homages of the lovers of music in Paris, Rossini is at present fulfilling his engagements in London. The following is a chronological list of his works: 1. "*Demetrio e Polibio.*" This is Rossini's first opera. It is said to have been written in the spring of 1809, though not performed till 1812, at the Theatre Valle in Rome. 2. "*La Cambiale di Matrimonio,*" 1810, *farza,* (by *farza,* is understood an opera in one act) written at Venice, for the Stagione del' Autunno. 3. "*L'Equivoco Stravagante,*" 1811, *autunno,* composed at Bologna, for the Theatre Del Corso. 4. "*L'Inganno Felice,*" 1812, *carnivale,* written for the Theatre San Mosè at Venice. This is the only one of Rossini's early works that has retained its place on the stage. 5. "*La Scala di Seta,*" *farza,* 1812, *primavera,* performed in the San Mosè at Venice. 6, "*La Pietra del Paragone,*" 1812, *autunno,* at the Scala in Milan. 7. "*L'Occasione fa il Ladro,*" *farza,* 1812, *autunno,* in the Theatre San Mosè at Venice. 8. "*Il Figlio per Azzardo,*" *farza,* 1813, *carnivale,* at the same theatre. 9. "*Il Tancredi,*" 1813, *carnivale,* at the grand theatre Della Fenice at Venice. 10. "*L'Italiana in Algeri,*" 1813, *estate,* performed at the Theatre San Benedetto at Venice. 11. "*Aureliano in Palmira,*" 1814, *carnivale,*

sung in the Theatre of La Scala at Milan. 12. "*Il Turco in Italia,*" 1814, *autunno,* at the Theatre of La Scala at Milan. 13. "*Sigismondo,*" 1814, in the Theatre Della Fenice at Venice. 14. "*Elisabetta,*" 1815, *autunno,* Naples, sung at San Carlo. 15. "*Torvaldo e Dorlisca,*" 1816, *carnivale,* in the Theatre Valle at Rome. 16. "*Il Barbiere di Seviglia,*" the same season, at the Theatre Argentina in the same city. 17. "*La Gazzetta,*" 1816, *estate,* performed at the Theatre Dei Fiorentini at Naples. 18. "*L'Otello,*" 1816, *inverno,* sung in the Theatre Del Fondo, (a handsome round theatre, which is subsidiary to that of San Carlo.) 19. "*La Cenerentola,*" 1817, *carnivale,* performed in the Theatre Valle at Rome. 20. "*La Gazza Ladra,*" 1817, *primavera,* Milan, sung in the Scala. 21. "*Armida,*" 1817, *autunno,* Naples, sung at the Theatre San Carlo. 22. "*Adelaide di Borgogna,*" 1818, *carnivale,* Rome, performed in the Theatre Argentina. 23. "*Adina, ossia il Califfo di Bagdad.*" Rossini composed this piece for the opera at Lisbon, where it was performed in the Theatre San Carlo. 24. "*Mosè in Egitto,*" 1818, Naples, sung, during Lent, in the Theatre San Carlo. 25. "*Ricciardo e Zoraide,*" 1818, Naples, sung, during the *autunno,* at San Carlo. 26. "*Ermione,*" 1819, Naples, sung, during the Lent season, at San Carlo. The *libretto* is an imitation of the *Andromaque* of Racine. Rossini aimed at an imitation of the style of Gluck. 27. "*Odoardo e Cristina,*" 1819, *primavera,* Venice, sung at the Theatre San Benedetto. 28. "*La Donna del Lago,*" 4th of October, 1819, Naples, sung in the Theatre San Carlo. 29. "*Bianca e Faliero,*" 1820, *carnivale,* Milan, performed at the Scala. 30. "*Maometto Secondo,*" 1820, *carnivale,* Naples, at the Theatre San Carlo. 31. "*Matilda di Shabran,*" 1821, *carnivale,* Rome, at the Theatre d'Apollone. 32. "*Zelmira,*" 1822, Naples, *inverno,* sung at the Theatre San Carlo. 33. "*Semiramide,*" 1823, *carnivale,* at the grand Theatre Della Fenice. Rossini has devoted but little attention to sacred compositions; we know of no others than the two following: 1. "*Ciro in Babilonia,*" an oratorio, 1812, composed at Ferrara for the Lent season, and performed at the Teatro Communale. 2. "*A Grand Mass,*" composed, in 1819, at Naples. Rossini has composed many cantatas, but we know of no others than the nine following: 1. "*Il Pianto d'Armonia,*" 1808, performed in the Lyceum of Bologna. This is Rossini's first attempt. The style resembles the weaker parts of "*L'Inganno Felice.*" 2. "*Didone abbandonata,*" 1811. 3. "*Eglo e Irene,*" 1814. 4. "*Teti e Peleo,*" 1816, composed for the occasion of the nuptials of her royal highness the duchess of Berri, sung at the Theatre Del Fonda at Naples. 5. "*A Cantata,*" for a single voice, composed in honour of his majesty the king of Naples, 1819. 6. "*A Cantata*" performed before his majesty Francis I., emperor of Austria, the 9th of May, 1819, when this prince appeared for the first time at the Theatre San Carlo. 7. "*A Patriotic Hymn,*" composed at Naples in 1820. Another hymn of the same kind, but of very opposite politics, composed at Bologna in 1815. For the same offence Cimarosa had, a few years before, been thrown into prison. 8. "*La Riconoscenza,*" a *pastorale,* for four voices, performed at San Carlo, the 27th of December, 1821, for Rossini's benefit. 9. "*Il vero Omaggio,*" a cantata, executed at Verona, during the congress, in honour of his majesty the emperor of Austria.

ROSWICK, (MICHAEL) a Saxon musician at the beginning of the sixteenth century, published "*Compendiaria Musicæ Editio, cuncta, quæ ad practicam attinent, mira quadam brevitate complectens,*" Leipsic, 1516 and 1519.

ROTA, (ANDREA) a Bolognese composer of the sixteenth century, published, amongst other works, "*Madrigali à 5 Voci.,*" Venice, 1579.

ROTA (ANTONIO) was not only celebrated throughout Italy as a performer on the cornet, but was also a composer. He resided at Padua, and died in 1548, leaving

amongst other writings a manuscript treatise on the cornet, and a practical work entitled "*Ricercari, Motetti, Balli, Madrigali e Canzoni Francese:*" this was published at Venice in 1546.

ROTA, (Cyprıano de) an Italian composer of the sixteenth century, is the author of the following amongst other works, "*Madrigalium Libri* 5 *Vocum,*" Venice, 1562 and 1565.

ROTA, (Rosa) a celebrated Italian singer, was, in 1770, a pupil of Galuppi in the conservatory of the Incurabili at Venice. Dr. Burney heard her, and spoke highly of her talent.

ROTH, (Wilhelm A. T.) born at Erfurt about the year 1720, learnt the elements of music of Adlung, and continued his studies, principally of the harpsichord, at Weimar, under the celebrated Walther. In 1754, he settled as a teacher of music at Berlin; and, in 1757, published there a collection of songs of his own composition.

ROTHE, (Johann Christoph) born in 1653, was the son of a singer at Rosswein, who taught him the elements of vocal and instrumental music. He first entered the service of the duke of Coburg as violinist in the chapel royal, and subsequently (in1693) became chamber-musician to the prince of Schwartzburg. He died in 1720, leaving several considerable works for the church.

ROTHE, (Johann Ernest) eldest son of the preceding, was born at Coburg in 1688. Having received the elements of his musical education from his father, he went to Berlin, where he obtained the situation of a chorister. He next became a bass singer to several German theatres; till, tired of the wandering life of an actor, he settled at Sondershausen, where he was received in the prince's chapel as a singer and violinist. He died at the above town in 1774.

ROTHE, (August Friedrich) younger brother of the preceding, born at Sondershausen in 1696, was a good violinist, and, in 1723, entered the service of the margrave of Bayreuth. Some years after this he returned to his native town, when his prince nominated him chamber-musician and director of his chapel. He died at Sondershausen in 1784.

ROUSSEAU, (Jean Jacques.) This celebrated philosopher, author, and musician, was born at Geneva in 1712. His father was a watchmaker in that town, and destined his son first to learn the business of enamel-painting, and afterwards copper-plate engraving; but the aversion of Jean Jacques to both these occupations soon decided him to quit Geneva, which he did in 1728, and wandering, at first, through various parts of France and Italy, he picked up a miserable pittance, chiefly by writing music. It was at Venice that his natural love for this art was more decidedly developed, and his taste especially led him towards the best music in Italy. On his arrival at Paris, he soon became known as a philosopher and orator, and not less as being one of the most singular in his conduct of human beings. He began his literary career by painting in the most vivid colours the dangers of theatrical representations, at the same time he wrote himself a comedy, "*Narcisse.*" He published his opinion that the French language was incapable of truly musical adaptation, and, at the same time, he set to music a French opera, "*Le Devin du Village.*" He demonstrated the moral injuriousness of romances, and he wrote the "*Nouvelle Eloise.*" Part of his daily occupation, after his first arrival at Paris, still consisted in copying music, which he continued chiefly for the support of a poor relation. At the same time he completed, besides many other *chef-d'œuvres,* both the words and music of his "*Devin du Village,*" and invented, in his "*Pygmalion,*" the species of performance since called melodrame. His "*Devin du Village*" had just been brought out and received with enthusiasm, when, in 1752, a company of Italian singers arrived at Paris, whose success aroused the jealousy of the French composers. Two parties were immediately formed in Paris, the one supporting Italian music, the other abusing it; till at length the controversy ran so high, that the Italian singers were ordered to quit France. Rousseau, warm partisan of the Italians, then seemed

to forget, not only his "*Devin du Village*," but various other advantages that the French theatre offered him, and wrote, in 1753, his celebrated letter on French music. In this work, written with all his characteristic eloquence and enthusiasm, he went so far as to declare that the French had absolutely no music; that their ariettes were *not* ariettes; their recitatives, *not* recitatives; and that their harmony was nothing better than the work of schoolboys, which they used without the least discretion. He added, at the same time, a parallel of the advantages of Italian music in the above respects, and concluded by a critique of a very celebrated monologue in the *Armide* of Lully. This critique was immediately refuted by Rameau, who had previously attacked the "*Devin du Village*." A host of other pamphlets followed, abusing and ridiculing the opinions of Rousseau in every possible way. Pasquinades and songs were written against him, and in every print-shop he was indecently caricatured. At one of the theatres a farce called *The Fairies* was produced, in which his character and opinions were outraged. He was refused the payment of the sums due to him from the theatre for the performances of his own opera, and even forbidden to enter the house when his own piece was played. These persecutions continued and came home to their object, being even greatly heightened by his restless and diseased imagination. He now more and more shunned the society of the capital, and at length, on the invitation of the marquis of Girardin, retired to the village of Ermenonville, where, after a residence of only six weeks, he died. The following are the writings of this great author on the subject of music: 1. "*Projet concernant de nouveaux Signes pour la Musique.*" This was read by the author at the academy of sciences in 1742. 2. "*Dissertation sur la Musique Moderne,*" Paris, 1743. 3. "*Lettre d'un Symphoniste de l'Académie Royale de Musique à ses Camarades de l'Orchestre,*" Paris, 1752. 4. "*Lettre sur la Musique Française,*" with the motto, "*Sunt verba et voces præterea*

nihil," Paris, 1753. 5. "*Dictionnaire de Musique.*" Neither in this work nor in any of his posterior musical publications did he disavow or change his opinions respecting French music. 6. Many articles concerning music in the *Encyclopédie*. These were written about the year 1750. 7. "*Une Lettre à M. l'Abbé Raynal au sujet d'un nouveau Mode de Musique inventé par M. Blainville.*" 8. "*Examen des Principes avancés par M. Rameau dans sa Brochure intitulée 'Erreurs sur la Musique dans l'Encyclopédie.'*" And 9. "*Lettre à M. Burney sur la Musique, avec des Fragmens de l'Observation sur l'Alceste Italienne de M. le Chevalier Gluck.*" His principal practical works consist of "*Pygmalion,*" a melodrame; "*Le Devin du Village,*" interlude; "*Fragmens de Daphnis et Chloe, composés du premier Acte, de l'Esquisse du Prologue et de différens Morceaux préparés pour le second Acte,*" Paris, 1780; "*Les six nouveaux Airs du Devin du Village,*" Paris, 1780; and "*Les Consolations des Misères de ma Vie, ou Recueil d'Airs, Romances, et Duos,*" with this motto, "*Nature est un doux guide; je queste partout sa piste; nous l'avons confondue de traces artificielles;*" from Montaigne. This work was magnificently engraved at Paris, in 1781. It contains nearly one hundred songs, ariettes, and duos, with French and Italian text.

ROUSSEL, (François) a French composer of the sixteenth century, published, amongst other works, "*Chansons à 4, 5, et 6 part.,*" Paris, 1577.

ROUSSEL, a French professor of music, published in 1775, at Paris, a work entitled "*Le Guide Musical, ou Théorie et Pratique abrégées de la Musique Vocale et Instrumentale, selon les Règles de l'Accompagnement et de la Composition.*"

ROUSSIER (Abbé) was born at Marseilles in 1716. He wrote several works on music, which were published at Paris and Geneva between the years 1764 and 1783. He died at Ecouis, in Normandy, about the year 1790.

ROVEDINO, an excellent Italian bass

singer, performed at Paris in 1790, and subsequently came to London, where he belonged to the King's theatre for upwards of ten seasons.

ROVETTA, (D. Giovanni Battista) chapel-master of St. Mark's at Venice, and church and dramatic composer there, towards the middle of the seventeenth century. Amongst his works are the following. Sacred music: "*Messa e Salmi à* 5, 6, 7, *e* 8 *Voci, con* 2 *V.*;" "*Salmi à* 5 *e* 6 *Voci, con* 2 *V.*;" "*Salmi à* 3 *e* 4 *Voci, con* 2 *V., o altri Stromenti*;" "*Salmi à* 8 *Voci*;" "*Motetti, à* 2 *e* 3 *Voci*;" "*Motetti concertati à* 2 *e* 3 *Voci, con V. se piace*;" "*Motetti concertati à* 2 *e* 3 *Voci, con Litanie à* 4 *Voci*;" "*Madrigali concertati à* 6 *Voci, con* 2 *V. e B.*," Venice, 1625. Dramatic: "*Ercole in Lidia*," opera, 1645; "*Antiope*," opera, 1649, conjointly with Leardini; "*Costanza di Rosmonda*," opera, 1659; "*Amori di Appollo e Leucotoe*," opera, 1663; and "*Rosilena*," opera, 1664.

ROY, (Adrien le.) See Leroy.

ROY, (Simon de) a French contrapuntist of the sixteenth century. Several of his motets may be found in *Joanelli Nov. Thes. Mus.* Venice, 1568.

ROYER, (Joseph Nicolas Pancrace) a native of Savoy, was born about the year 1705. He came to reside in Paris about the year 1725, and there acquired much reputation for his manner of singing, and for his excellent performance on the organ and harpsichord. Through the interest of his friends, aided by his own merits, he obtained a reversionary grant of the place of music-master to the royal family of France; and he came into possession of it in the year 1746. In the following year he was appointed director of the *concert spirituel*; and, in 1754, obtained the situation of composer of the music for the king's chamber, and inspector general of the opera. He did not long enjoy these advantageous and lucrative employments, for he died in the month of January following, in the fiftieth year of his age.

Royer composed the operas of "*Pyrrhus*," "*Zaide*," "*Le Pouvoir de l'Amour*," "*Amalsis*," and "*Prométhée*," and many lessons for the harpsichord, of which, however, only one collection has hitherto been published.

ROZE, (Nicolas) librarian to the conservatory of music, was born near Chalons-sur-Saone in 1745, and, from the age of seven, officiated as chorister in the town of Beaune. Shortly afterwards he studied music under Rousseau of Dijon, and made such progress in counterpoint, that before he was ten years of age a motet of his composition was performed with a full orchestra. His voice was also so remarkable at that age, that persons came from all the neighbouring towns to hear him. In 1769, after having composed a grand mass for the town of Beaune, he brought it to Paris for the inspection of Deauvergne, then superintendent of the king's band. This able master immediately engaged Roze to write a motet for the *concert spirituel*. It was from this time that his talents became very generally known, and he was accordingly soon nominated conductor of the music at the cathedral of Angers; in which city, during a residence of five years, he established a public concert, and otherwise promoted the interest of music. In 1775, Roze, now the abbé Roze, was named chapel-master of the Saints-Innocens church at Paris, where his compositions and performance became very celebrated. On the death of Langlé, in 1807, he received his appointment of librarian.

RUBINELLI, (Giovanni) a celebrated Italian singer, was born at Brescia about the year 1752. In 1772, he belonged to the duke of Wurtemburg's chapel at Stuttgard, and his name first appears in 1774, as a principal singer in Italy. He in that year performed at Modena, in Paisiello's *Alessandro nell' Indie*, and in Anfossi's *Demofoonte*. After this he appeared as principal singer in all the great theatres of Italy, previously to his arrival in London, in April, 1786. His journey hither from Rome, where he had just sung at the carnival, was by no means propitious. The weather was unusually severe; and he

was not only overturned in his chaise at Maçon, in France, but after quitting the ship in which he sailed from Calais to Dover, the boat that was to have landed him was overset near the shore, and he remained a considerable time in the water. The first opera in which Rubinelli appeared in England, was a pasticcio, called *Virginia*, on the 4th of May. His own part, however, was chiefly composed by Angiolo Tarchi, a young Neapolitan, who afterwards rapidly advanced to great eminence. In figure, Rubinelli was tall and majestic, in countenance, mild and benign. There was dignity in his appearance on the stage; and the instant the tone of his voice was heard, no doubt remained with the audience that he was the first singer. His style was grand, and truly dramatic, his execution neat and distinct, his taste and embellishments new, select, and masterly; and his articulation so pure and well accented, that, in his recitatives, no one conversant in the Italian language ever had occasion to look at the book of the words while he was singing. Rubinelli, from the fulness of his voice, and greater simplicity of style, pleased a more considerable number of hearers than Pacchierotti; though none, perhaps, so exquisitely as that singer, used to delight his real admirers. Rubinelli, finding himself censured on his first arrival in England, for changing and embellishing his airs, sang *"Return, O God of Hosts!"* in Westminster abbey, in so plain and unadorned a manner, that even those who venerate Handel the most, thought him insipid. The second opera, in which Rubinelli and Mara sang together, was *Armida*. All the music, except Mara's part in this drama, was the composition of Mortellari.

RUE, (Pierre de la.) One of the most voluminous composers of the sixteenth century was Pierre de la Rue, or, as he was otherwise called, *Petrus Platensis*. He resided chiefly in Germany, and was in great favour with prince Albert and the princess Isabella, of the Low Countries. He published, at Antwerp, *"El Parnasso Espagnol de Madrigales y Villancios, à quatro, cinco, y seis Voces,"* besides several masses and motets to Latin words.

Many of his compositions are still extant in the *Collection of Masses and Motets* preserved in the British Museum, some of which were published early in the sixteenth century, immediately after the invention of musical types. He was a very learned and excellent contrapuntist.

RUETZ, (Gaspard) a musician and learned author of Lubec, was born at Wismar in 1708. His father was a pupil of the celebrated Buxtehude, and taught his son the elements of music and harpsichord playing, whilst he learnt from Wilken the flute, hautboy, and violin, and from Hölken the organ. In 1737, he obtained the situation of chanter at Lubec. His death took place in 1755. He wrote the following works on music: *"Wiederlegte vorurtheile vom ursprunge der kirchen Musick, &c."* i. e. "Refutation of existing Prejudices as to the Origin of Church Music," Lubec, 1750; *"Refutation of existing Prejudices, as to the present State of Church Music,"* Lubec, 1752; and *"Refutation of existing Prejudices against Church Music, and the Expenses which it requires,"* Rostock and Wismar, 1753. These three dissertations are considered the best which have been written on the same subjects.

RUFFO, (Vincenzo) an Italian contrapuntist of the sixteenth century. Amongst his works are the following: *"Madrigali à 5 voc., Lib. 1,"* Venice, 1553; *"Madrigali Cromatici à 6, 7, 8 voci,"* Venice, 1554; *"Madrigali Cromatici, à 5 voc.,"* Venice, 1555-1558; *"Madrigali Cromatici à 4 voc.,"* Venice, 1555-1560; *"Il Libro Primo de Motetti à 6 voci,"* Venice, 1583; and *"Il Libro Primo de Motetti à 5 voci."*

RUGGERI, (Giovanni Maria) a vocal and instrumental composer at Venice, published, amongst others, the following highly esteemed works: *"Mariane,"* opera, 1696; *"Miltiade,"* opera, 1699; *"Amor per Vendetta,"* opera, 1702; *"Arato in Sparta,"* opera, 1709; *"Armida abbandonata,"* opera, 1710; *"12 Cantate con e senza*

V.," Op. 5, Venice, 1706; and "*Sonate à 2 V. e Vc.*," Op. 4.

RUGGERIO, (Francesco) a celebrated maker of violins at Cremona, was called *Il Beer*. He lived towards the middle of the seventeenth century. Two of his violins, sold in 1790, bore the dates 1640 and 1670.

RUGGERIO (Giovanni B., called *Il Bon*) was a celebrated violin maker at Brixia, about the year 1653.

RUIMONTE, (P. de) a native of Saragossa, was, in 1620, chapel-master to prince Albert, governor of the Pays Bas. He published a work entitled "*Il Parnasso Espanol de Madrigalles y Villancicos*," and two books of masses and motets.

RULOFFS or ROELOFFS, (Barth.) organist and conductor of the theatrical orchestra at Amsterdam, was born in that city in 1740. He was considered a good violinist and composer, and had also merit as a poet. He produced many works for the Dutch theatre, of some of which he wrote both the poetry and music.

RUSO, (Abbe) born at Dijon about the year 1700, was master of the choristers in the church of Tournay, and died in 1754. Some of his printed masses are highly esteemed.

RUSO, (Frederic) violoncellist of the chapel royal of France, was born at Versailles in 1755. He was a pupil of the younger Duport, and entered the orchestra of the royal academy of music in 1787. He was also a singing-master of high repute, and published several operas of vocal and instrumental music.

RUSSELL, (William) bachelor of music, was born in London in the year 1777. At the age of eight, he was placed under the tuition of Cope, organist of the church of St. Saviour, Southwark, but his father being partial to cathedral music, engaged also Shrubsole, the organist of Spa-fields chapel, who had formerly been in the cathedral of Canterbury, and the organist at Bangor, to instruct his son in cathedral service. Afterwards, as a sort of finishing master, he was put under Groombridge, the organist of Hackney, and of the church of St. Stephen in Coleman-street: with him he continued about two years. Russell then left off all masters till the year 1797, when he placed himself for about three years under the late Dr. Arnold.

An ardent and laudable desire to attain eminence in his profession, first led Russell to examine the writings of Haydn and Mozart; and it was, perhaps, in a great measure, from an attentive study of their scores, that he might date his great knowledge and excellence in the art, both as a performer and composer.

In the year 1789, his father appointed him his deputy, as organist of St. Mary's, Aldermanbury, and he continued to officiate there till the autumn of 1793, when he was appointed organist of Queen-street chapel, in Lincoln's-inn-fields. At the time that he was engaged in this chapel, a cathedral service was performed there, by a small but very respectable choir. Russell continued in this engagement till the middle of 1798, when the chapel was converted into a Methodist meeting-house. He then returned, for about three months, to St. Mary's, Aldermanbury, till September of the same year, when he was elected organist of St. Ann's, Limehouse. In 1801, he was unanimously elected organist of the Foundling chapel. In the year 1798, he had been a candidate with six others for this situation, at the resignation of Grenville; but, owing to the powerful interest that had been made for the person who succeeded, his wishes were at that time frustrated. In 1807, induced chiefly by the excellence of the organ, which is not only the largest, but one of the finest in England, he offered himself a candidate for the place of organist at Christchurch, Spitalfields. He was opposed by no fewer than ten rivals; yet, such was his fame and excellence as a performer upon this instrument, that although he was personally unknown to every person in the parish, except one, he was only outnumbered in votes by the person who succeeded, and for whom exertions had been made, and promises of votes obtained, for several years before.

With respect to his theatrical engagements, Russell's *entré* was (at the recom-

mendation of his friend and master Dr. Arnold) as piano-forte player and composer at Sadler's-wells, in the year 1800. He continued to hold these situations for four seasons, till a change of proprietors took place, and Reeve purchased an eighth in the concern, after which his services, of course, were no longer wanted. In 1801, the managers of Covent-garden theatre engaged him to preside at the piano-forte there, for the express purpose, as they stated to him, of accompanying Mrs. Billington, Storace, and Braham.

Russell's theatrical compositions are numerous, but consist chiefly of dramatic spectacles and pantomimes. They amount, in the whole, to about twenty, and were principally written for Covent-garden, Sadler's-wells, and the Circus. He composed also two oratorios, "*The Redemption of Israel*," and "*Job*," and four odes, one on music, another to the genius of Handel, a third on St. Cecilia's day, and a fourth to harmony, besides several voluntaries, glees, and single songs.

As a composer, Russell had great excellence, and it is only to be wished that the managers of Covent-garden had put into his hands things of greater importance than pantomimes. As a performer on the piano-forte and organ, he had few equals. He died in the year 1813, aged thirty-six.

RUST, (Friedrich Wilhelm) leader of the band of the prince of Anhalt-Dessau, was born in 1739. He was a celebrated performer from his childhood, both on the harpsichord and violin. He published many vocal and instrumental works between the year 1765 and his death, which took place at Dessau, in 1796.

RUST, RUSTI, or RUAT, (Giacomo) chapel-master at Barcelona, about the year 1767, was born at Rome in 1741. He studied music and composition, first at the conservatory Della Pietà, and then at Rome, under the chapel-master Rinaldo of Capua. He next removed to Venice, where, in 1764, he gave his first opera, entitled "*La Contadina in Corte*." After obtaining his chapel-master's situation, he produced the following operas: "*Idolo Cinese*," 1774; "*Amor Bizarro*," 1775; "*Alessandro nell' Indie*," 1775; "*Il Baron di tella asciutta*," 1776; "*Il Socrate Imaginario*," 1776; "*Il Giov.*," 1776; "*I due Protetti*," 1777; "*Artaserse*," op. ser., Modena, 1784; and "*Il Talismano*," second act only, Milan, 1785. Rust died about the year 1787.

RUTINI, (Giovanni Placido) a Florentine composer, born about the year 1730. He first travelled through Germany, and about 1757 was established at Prague. In 1766, he returned to Italy, and then produced at Modena, and other cities of that country, several operas of his composition, amongst which are the following three: "*Gli Sposi in Maschera*," Modena, 1766; "*Amor Industrioso*," 1765; and "*Vologeso*." During his residence in Germany, several of his works, for the voice and harpsichord, were published at Nuremburg and Leipsic.

RYST, (Hermann van der) founder of the college of music of St. Cecile, near Dieste, in the Netherlands, was born in that town about the year 1550. He was, during twelve years, member of the chapel of the duke of Bavaria, of which the celebrated Orlando Lasso was then chapel-master.

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SAAL, (Anton W. C.) harpist to the duke of Mecklenburg-Schwerin, and composer for his instrument, since the year 1795.

SABBADINI, (D. Bernardo) a distinguished Venetian composer, was chapel-master of the cathedral and court of Parma. The following of his works are known: "*Favore degli Dei*;" "*Gloria d'Amore*,"

1690; "*Eraclea*," 1696; and "*I Disegni della Divina Sapienza*," oratorio, 1698.

SABBATINI, (P. Lud. Ant.) commonly called Sabbatini of Padua, was a pupil in counterpoint of Padre Martini, as also, probably, of P. Valloti, whom he succeeded as chapel-master of the church of St. Anthony, at Padua. He published several theoretical and practical works, namely: "*A Treatise on Chords, according to the Classification of Fundamental Bass*:" this book is entitled, in Italian, "*La vera Idea delle Musicali Numeriche Segnature*," Venice, 1799. "*Treatise on Fugue*," in two volumes, with many examples from the works of P. Valloti, Venice, 1801. "*Elementi teorici e pratici di Musica*," Rome, 1790: this is a solfeggio, the rules and lessons of which are in canons. The "25 *Salmi di Benedetto Marcello*," a new edition, published in 1803, in conjunction with P. Anselmo Marsand: of Sabbatini's part in this edition it is said on the title, "*Il quale ha ridotto il testo à moderna lettura*;" and of Marsand's part, "*Da cui fù corretta e ricorretta la stampa*." Sabbatini has also composed a great variety of music for the church, which chiefly remained in manuscript. He died at Padua in 1809. At the funeral service of Jomelli, a grand mass by Sabbatini was performed.

SABBATINI, (Galeazzo) of Pisaro, was an excellent theoretical and practical musician. Amongst other works, he published at Venice, in 1644, "*Regola facile breve per suonare sopra il Basso Continuo nell'Organo, &c.*". A second edition of this work appeared at Rome in 1699.

SABINO, (Hippolito) an Italian composer, chiefly of madrigals, which were published at Venice between the years 1570 and 1584.

SACCHI, (D. Giovenale) canon of the church of St. Paul, and member of the royal academy at Mantua, was considered as an excellent musical theorist. He died at Milan, where he was professor of eloquence at the college of Nobili, in 1789. He wrote several works on musical subjects, published at Milan between the years 1761 and 1778.

SACCHI, (Signora.) See Schlick.

SACCHINI, (Antonio Maria Gasparo.) This celebrated Italian composer was born at Naples in 1735. In early youth he studied, during several years, under the renowned Durante, at the conservatory of St. Onofrio, at Naples, where Piccini, Traetta, and Guglielmi were his fellow-students. He there prosecuted his studies on the violin with particular care; and the dexterity which he acquired on this instrument, gave him that facility of throwing a certain elegance and *éclat* in his accompaniments, which was afterwards so conspicuous in his compositions. After quitting this excellent school, he was not long in making himself known by his works, the celebrity of which procured him, in 1762, an engagement as composer to the principal theatre at Rome, where he chiefly resided, during seven or eight years, making, however, occasional excursions to the principal towns of Italy, for the purpose of bringing out his works. The Italian connoisseurs seemed now to agree, that if Piccini had the advantage of Sacchini in the buffo style, the latter certainly excelled in the serious opera. In 1769, he was chosen successor to Galuppi, in the direction of the conservatory of L'Ospedaletto at Venice. This institution was entirely for females, and the girls, who were severely disciplined with regard to morals, generally remained there till they married. It was an object of curiosity to strangers who attended their concerts, not only to hear all kinds of female voices, but also all sorts of instruments played by females, without the exception even of the double bass, horn, or bassoon. During the time that Sacchini was director of this institution, he formed a great number of good singers in it; among whom may be distinguished Gabrielli, Canti, and Pasquali. In October, 1767, the King's theatre in London was opened with a new serious opera, by different composers, called *Tigrane*, in which an admirable cantabile air, "*Cure Luci*," composed by Sacchini, was sung in an exquisite manner by Guarducci. This air was the first of Sacchini's composi-

tions ever performed on our stage. Five years after this, namely, in 1772, Sacchini himself arrived in England.

In this country, he not only supported the high reputation he had acquired on the continent, but vanquished the natural enemies of his talents in England. His operas of the "*Cid*" and "*Tamerlano*" were equal, if not superior, to most of the musical dramas performed in any part of Europe; indeed, each of these dramas was so entire, so masterly, and yet so new and natural, that there was nothing left for criticism to censure, though innumerable beauties to point out and admire.

It is evident that this composer had a taste so exquisite, and so totally free from pedantry, that he was frequently new without effort, never thinking of himself, or his fame for any particular excellence, but totally occupied with the ideas of the poet, and the propriety, consistency, and effect of the whole drama. His accompaniments, though always rich and ingenious, never call off attention from the voice, but the principal melody is invariably rendered distinguishable, through all the contrivance of imitative and picturesque design in the instruments.

His dramatic works, in the year 1778, amounted to seventy-eight in number; and by the many masses and motets which he composed while he remained at Venice, in the character of *Maestro dell' Ospedaletto Conservatorio*, he manifested himself to be able to write for the church as well as for the stage.

He remained too long in England for his fame and fortune. The first was injured by cabals, and by what ought to have increased it, the number of his works; and the second by inactivity and want of economy. "Upon a difference with Rauzzini," says Dr. Burney, "this singer, from a friend, became his foe; declaring himself to be the author of the principal songs in all the late operas to which Sacchini had set his name, and threatening to make affidavit of it before a magistrate." The utmost of this accusation that can be looked upon as true, may have been, that during Sacchini's severe fit of the gout, when he was called upon for his operas before they were ready, he employed Rauzzini, as he and others had done Anfossi in Italy, to fill up the parts, set some of the recitatives, and, perhaps, compose a few of the airs for the under singers. The story, however, gained ground, and was propagated by his enemies, though always disbelieved and contemned by his friends, and by the reasonable part of the public.

In the summer of 1781, Sacchini went, for the first time, to Paris, where he was almost adored. After increasing his reputation there by new productions, he returned, in the following year, to London, where he only augmented his debts and embarrassments; so that, in 1784, he took a final leave of this country, and settled at Paris, where he not only obtained a pension from the queen of France, but the theatrical pension, in consequence of three successful pieces.

The last of Sacchini's works was the opera of "*Evelina*," founded on an interesting event in the history of the ancient princes of Wales. This graceful, elegant, and judicious composer died, however, before it could be performed, at Paris, in 1786. He was honoured with a public funeral, and with every mark of respect and distinction which sensibility and gratitude could bestow on a person who had contributed so largely to the public pleasures.

SACELLUS, (M. Leo) chapel-master of the Duomo church at Vicenza in 1600. Amongst his works were published at Antwerp "*Flores* 2, 3, *et* 4 *vocum*," 1619.

SAINT-AMANS, (Louis Joseph) born at Marseilles in 1749, was at first a provincial actor, and afterwards engaged himself as music-master to the family of a Swiss baron, with whom he travelled in Italy for nearly three years, improving himself greatly in music by the study of the *chef-d'œuvres* of Durante, Pergolese, and other great masters of that country. In the year 1769, he went to Paris, and made himself known by a motet of his composition for a single voice, entitled "*Cantate Domino*." This was

sung at the *concert spirituel.* Encouraged by its great success, he composed an opera for the Théâtre Italien; it was called "*Alvar et Mencia,*" and performed in 1770. His next works were "*La Coquette de Village,*" an opera, in two acts, 1771; "*Le Poirier,*" in one act, 1772; and "*Le Médecin d'Amour,*" in one act, 1773. In 1774, his "*Forêt enchantée,*" opera ballet, in two acts, and his "*Faux Vieillard,*" in one act, were rehearsed at the grand opera, but rejected. In 1776, "*Orões,*" a tragic opera, was rehearsed at the same theatre, and also rejected. The managers of the opera requested him, the same year, to write the music of the ballets and the recitative for the *Olympiade* of Sacchini, which had been translated into French, and was to have been performed; but the cabal then existing in Paris against the Italian music prevented its appearance, and Saint-Amans received no remuneration for his trouble. In 1776, he also composed the music of "*La Mort de Didon,*" a ballet, by Gardel; and, in 1777, produced the oratorio, "*David et Goliath,*" which was performed with success. In 1778, Saint-Amans went to Brussels, where he was appointed music director at the theatre, and brought out of his own composition, "*Daphnis et Thémire,*" a pastoral; "*L'Occasion,*" an opera buffa, in one act; "*La fausse Veuve,*" and "*Psyché et l'Amour:*" these operas, especially the last, were highly successful. In 1783, he set new music to the "*Rosiere de Salency,*" of Favart. This was successful, as was also an "*O salutaris,*" which he composed about the same time, for the *fête Dieu.* In 1784, he was invited to Paris, with the offer of a professorship of the royal school of music. For Paris he then wrote, in 1785, new music to the "*Fête de Flore,*" an opera, in one act, and "*Le Prix de l'Arc,*" an opera, in one act, for the court theatre. In 1788, he put new music to "*La Fée Urgèle.*" In 1790, he brought out "*Laurence,*" which was performed at Paris and at Strasburg. In 1791, "*Ninette à la Cour,*" with new music. In 1794, "*L'Heureux Démenti,*" in two acts, and "*Aspasia,*" in two acts. In 1795, "*Le Pauvre Homme,*" in one act. In 1797, "*La Fête de la Paix,*" an interlude. In 1798, he was nominated professor at the conservatory. In 1799, he produced at the Théâtre des Jeunes Artistes, "*La Tireuse de Cartes,*" in one act; and in 1802, "*Chacun à son Plan,*" at the Théâtre Porte St. Martin. About this period, some alterations having taken place in the expenditure of the conservatory, Saint-Amans was made one of the victims to economy; when he again quitted Paris for Brest, in the capacity of director of the orchestra there. In this town he brought out, in 1804, an "*O filii,*" for three voices and choruses, which was performed at Easter; also, in the same year, "*La Destruction de Jericho,*" a grand oratorio, in celebration of the victories of Napoleon. In 1807, he produced a "*Te Deum,*" for three voices and chorus, also in honour of Napoleon; "*La Leçon Littéraire,*" a comic opera, in one act; two collections of romances, and a scene of "*Alcyone,*" the words by Demoustier. To the above may be added, various instrumental operas, published at different periods, between the years 1769 and 1807, and a didactic work entitled "*Table élémentaire des Accords, contenant la nomenclature, les notes sur lesquelles ils sont employés, leurs sons fondamenteaux, l'énumération des intervalles qui les composent, le chiffre qui les désigne; les observations sur la préparation des dissonances; la manière de les sauver et les exemples qui y sont relatifs,*" Paris, 1800.

SAINT-GEORGES. See GEORGES.

SAINT-GREGORY. See GREGORY.

SAINT-MARD. See MARD.

SALA, (NICOLO) born at Naples in 1701. He was a pupil of Leo, and, on leaving his master, being appointed master of the conservatory of La Pietà at Naples, he began an immense work, to which he consecrated his whole life. He made it, in some sort, the monumental history of harmony, by classing and preserving the master-pieces of the Neapolitan school, according to the progress of the art. He finished it at the end of the century in which it was begun. It was printed and published at the expense of the

king of Naples, under the title of "*Regole del Contrapunto prattico*," when it was unfortunately destroyed during the revolution at Naples, in 1799, by the furious populace, who attacked the royal printing-office, and destroyed the plates. Sala died in 1800, inconsolable at his immense loss; but if his life had been prolonged during eight years, his old age would have been consoled by the reproduction of his work by M. Choron, in his '*Principes de Composition des Ecoles d'Italie.* It is probable that Sala was so entirely occupied by this great work, that he had small leisure for composition. We know of no work composed by him either for the theatre or church.

SALARI, (FRANCESCO) born at Verona, has been known as a dramatic composer since the year 1777, when he produced the comic opera of "*L'Amo Ramingo.*"

SALBLINGER, (SIGISMUND) a musician at Augsburg, in the sixteenth century, published in that town, in 1545, a work entitled "*Concentus 4, 5, 6 et 8 vocum*," and dedicated to the magistracy of Augsburg. The book contains a collection of the compositions of the most celebrated madrigalists, up to the period of its publication.

SALDANHA, (GONÇALO MENDES) a Portuguese composer, born at Lisbon, was a pupil of Duarte Lobo, and flourished as one of the best musicians in his native country about the year 1625.

SALE, (FRANCISCUS) chapel-master at Halle, in Tyrol, at the close of the sixteenth century, was a Fleming by birth, and published a volume of masses under the title "*Patrocinium Musices*," 1589. Several other works by him, consisting of masses and motets, are to be found in the royal library at Munich. They bear date from 1574 to 1598.

SALE (JOHN) was born in London in the year 1758, and in 1767 was admitted as a chorister of the royal chapel at Windsor and Eton college chapel, under Mr. Webb, organist of those choirs. This situation he continued to hold till 1775. In 1777, he was appointed lay-vicar of the choirs of Windsor and Eton, which office he retained till Christmas 1796, being, at that period, a member of five choirs, namely, Windsor, Eton, his majesty's chapel royal, St. Paul's, and Westminster abbey. In 1788, Sale succeeded Ladd as gentleman of his majesty's chapels royal; Soaper as vicar-choral of St. Paul's, in 1794; and Hindle as lay-vicar of Westminster abbey, in 1796; and at Christmas, *in the latter year*, resigned Windsor and Eton. In 1800, he succeeded Bellamy senior, as almoner and master of the choristers of St. Paul's, both of which he relinquished in 1812. In 1818, he became senior gentleman (or father) of his majesty's royal chapels; by which, according to custom from time immemorial, he is excused all duty or attendance. Sale was a principal bass singer at the king's concert of ancient music, academy of ancient music, ladies' concert, vocal and other concerts, oratorios, &c. in London, as well as at Liverpool, Chester, Worcester, Birmingham, Hull, Norwich, Nottingham, Halifax, Yarmouth, Lincoln, Winchester, at various times, for above thirty years, always acquitting himself with professional credit. It may further, with great truth, be said, that he has through life preserved an irreproachable private character, and is greatly esteemed and respected. He had the honour of being patronised by his late as he is by his present majesty, and indeed by most of the royal family, to some of whom he taught singing. Sale's voice was a genuine bass, of fine tone and sufficient compass to do every justice to part-singing. He is at present secretary to the noblemen's and gentlemen's catch club, and conductor of the glee club. He has composed many good glees, &c., some of which are printed. He has also, with the permission of the noble family of the Wellesleys, published some of the late Earl of Mornington's glees, amongst which is that great favourite, "*O, bird of eve.*"

SALE, (J. B.) son of the preceding, was born at Windsor in the year 1779, and admitted a chorister, in the choirs of Windsor and Eton, in 1785. In the year 1800,

he succeeded Bellamy as lay-vicar at Westminster abbey; in 1803, was appointed gentleman of his majesty's chapel, vice Champness; in 1808, he succeeded to a second situation at Westminster abbey, in the place of Guise, and finally, was appointed organist of St. Margaret's, Westminster, in 1809. J. B. Sale is an excellent teacher of the piano-forte and singing. He attended the king's concerts at Windsor, and the ancient concert, during many years. In music, he is a true disciple of the Handelian school. His voice is a powerful bass, and he has chiefly accustomed himself to sing anthems and part-songs. As a composer, he has written but little; some few of his songs, duets, and glees, however, are much admired; among others, "*The Butterfly*," a vocal duet.

SALE, (GEORGE CHARLES) youngest son of John Sale, was born at Windsor in 1796, and was admitted chorister in St. Paul's cathedral, under his father, in 1803, who then was almoner and master of the boys. He is allowed to be a very fine performer on the organ, and, in 1817, succeeded Dr. Busby as organist of St. Mary's, Newington, where there were upwards of twenty candidates, which situation he now holds. He is very much engaged in teaching, and has written and adapted several pieces for the piano-forte.

SALES, (PIETRO POMPEO) chapel-master and counsellor of finance to the elector of Treves, at Coblentz, was born at Brescia in 1729. After rendering himself conspicuous for talent in his own country, he travelled through various parts of Germany. In 1763, he was recalled to Padua, to compose a serious opera for that city. Having acquitted himself with credit in this instance, he came to England, where he remained several years, and, about 1768, returned to Germany. In 1772, we find him engaged in the composition of an opera for the court theatre of Bavaria, and, in 1777, he revisited London with his wife, who was an agreeable singer. He composed many works for the church, amongst which his *chef-d'œuvre* is considered to be the oratorio of "*Betulia Liberata*." He died in Germany in 1797. Very few, if any, of his compositions were published.

SALIERI, (ANTONIO) chapel-master to the emperor of Austria, at Vienna, was born at Legnano, a Venetian fortress, in the year 1750. At eleven years of age, he began to learn the harpsichord; but his passion for music soon increased to such a degree, that, on the death of his father, who was an eminent merchant, and who died just as his son had attained his fifteenth year, the boy devoted himself entirely to the study of his favourite art. The patronage of Mozenigo, a Venetian nobleman, furnished him with an opportunity of resorting to that city to continue his studies, which he afterwards concluded at Naples. Giovanni Pescetti, a celebrated chapel-master at St. Mark, was his first master; of whom being deprived by death, he made choice of Pierre Passini to continue his studies under. About this time, the celebrated Gassmann came to Venice, when the young Salieri availed himself of the opportunity of taking some lessons from him, both on the harpsichord and in singing. The affection he soon conceived for this master, induced him to accompany Gassmann to Vienna, his patron having consented to the journey, that he might have an opportunity of perfecting himself in composition. He arrived in Vienna in the spring of 1766, where he remained eight succeeding years, enjoying, during the whole of that period, the benefit of lessons from Gassmann on counterpoint. On his master's death, Salieri was nominated at once to his places of chapel-master to the court and theatre at Vienna; whilst enjoying which situations the precepts of the celebrated Gluck replaced in some degree those of his former master. The age and infirmities of Gluck disabling him from satisfying the continual demands of the public at Paris for new compositions for their theatres, Salieri, under the auspices of Gluck, and with the assistance of his ideas as to the manner of treating the subject, composed the opera for him entitled "*Les Danaides*."

Gluck assured him, on this occasion, that he was the only German that had ever been able to familarize himself with his style. It was supposed in Paris that Salieri had not the least hand in the composition of this opera, with the exception of the third act; so completely did the imitation succeed. In 1784, Salieri went to Paris with his opera, which was performed several times before the royal family, and at each representation with increased success. The queen even flattered him by singing in it herself at every performance. At length this opera came out at the great theatre of the capital; and critics then discovered in the details of the piece, principally in the recitatives and in the vocal parts, a peculiar style, which announced the most striking talent.

It was not till after the thirteenth representation, that Gluck, in an address to the public, declared Salieri to be the sole composer of the "*Danaides.*" The directors of the opera immediately payed him a remuneration of ten thousand francs, and three thousand more for the expenses of his journey. The queen likewise made him a very considerable present, and a printer paid him two thousand francs for the score. Before his departure for Vienna, the directors engaged him to compose the opera of "*Les Horaces et les Curiaces.*" Shortly afterwards he set, for the theatre of Vienna, the opera of "*Axur, King of Ormus,*" for which the emperor Joseph II. presented him with two hundred ducats, and a pension for life of three hundred ducats. Soon after this he married a young lady, who brought him a considerable estate. After this time he continued composing both in the serious and comic styles, and did not cease to enrich the different theatres of Europe, especially those of his own country; to which he consecrated the best fruits of his labours, especially in the comic department. At Venice, he produced successively the "*Scola de Gelosi,*" the "*Partenza inaspettata,*" the "*Talismano,*" the "*Dama Pastorella,*" and the "*Europa riconosciuta,*" the latter being a work in a more lofty style. All these operas were successful. On his return to Vienna from Italy Salieri again displayed there the variety and fertility of his talent. In addition to the numerous operas which he had already composed for that city, he now produced the "*Spavso Cavino,*" the "*Bella Mentitrice,*" the grand opera of "*Semiramide,*" the "*Grotto di Trofonio,*" three other comic operas entitled the "*Avaro,*" the "*Prodigo,*" and the "*Ciffra,*" and various other pieces of instrumental and church music, especially an oratorio called the "*Passione di J. C. nostro Signore.*" Salieri's music offers a fine model of Italian melody united to the rich harmony of the land of his adoption. He has never abused the style of either country, but, with a master's hand, has avoided confounding, altering, or destroying their distinct merits, at the same time that he has rendered the beauties of both conspicuous; thus exhibiting an example of sober wisdom, in the unprejudiced adoption of the richest models both of harmony and melody. No greater test, indeed, can be given of the intrinsic beauty of this author's compositions, than the rapture with which they were heard, and the magic effect they had on the audience, even when adapted to German or French instead of the original Italian words. Salieri cultivated gratuitously the talents of two favourite German composers, Joseph Weigel and Francis Suessmayer; indeed, various amiable traits are related of his private life. We have omitted to mention that, in consequence of the almost unrivalled approbation his opera of the "*Danaides*" met with at Paris, Salieri received, in 1790, a second invitation from that capital, which he accepted, and was received with so much enthusiasm that the most alluring proposals were made to him to settle in France. But he preferred remaining faithful to his engagements at Vienna. Accordingly soon after his return from this second journey to the French capital, the emperor Joseph appointed him, with expressions of the highest esteem, officiating leader at the imperial chapel in the room

of Joseph Bono, and with an extra salary of two hundred ducats. This favour of his sovereign was greatly increased by his being exonerated in the succeeding year from the drudgery attached to one of his other offices, namely, that of always presiding at the piano in the Italian opera.

SALIMBENI, (FELICE) a celebrated soprano singer, born at Milan about the year 1712. He was a pupil of Nicolo Porpora. In 1733, he entered the service of the emperor at Vienna, which he quitted in 1737, and returned to Italy. In 1743, he became attached to the court of Prussia, and remained at Berlin about seven years, whence he proceeded to Dresden, and being on the point of again returning to his native country, he died at Laybach, in Carnioli, in 1751. Salimbeni was decidedly one of the best sopranists that Italy has produced. His voice was pure and pleasing, and his tone, though penetrating, sufficiently round and full. He shone most in adagios, in which he often produced tears from his audience.

SALINAS (FRANCISCUS) was the son of the treasurer of Bergos, and born about the year 1513. Although, from the day of his birth, he laboured under the misfortune of an incurable blindness, he was the author of one of the most valuable books on music now extant in any language. He began very early to devote himself to the study of music. During his youth, nearly the whole of his time was employed in singing to and playing on the organ. While he was a boy, a young female, who was about to take the veil, happened to come to the place where he resided. She had expressed a desire of learning to play on the organ, and for that purpose became an inmate in his father's house. She was taught music by Salinas, while he, in return, received a knowledge of Latin.

From the little instruction thus obtained, having become extremely eager towards the acquirement of more, he prevailed with his parents to send him to Salamanca, where for some years he assiduously applied himself to the study of the Greek language, and also to the study of philosophy and the arts. The narrowness of his circumstances, however, after a while, compelled him to leave that university; and from thence he was taken into the king's palace, where he was patronised by Petrus Sarmentus, archbishop of Compostella. When the archbishop was made a cardinal, Salinas went with him to Rome, more, as he said, for the sake of learning, than for enriching himself. Here he studied the works of Boethius, and the writings of the ancient Greek harmonicons. In these researches he spent upwards of thirty years; until, depressed by the loss of friends and by other misfortunes, he resolved upon returning to Spain with the slender pittance he had saved, in order that he might pass the remainder of his days in retirement. From Spain he was, however, afterwards recalled into Italy; whence, after residing there some years, he was invited to Salamanca, and, with a stipend sufficiently liberal, was appointed professor of music there. Salinas was an excellent composer for the organ and other instruments, and, on account of his great abilities, was much esteemed by persons of rank, but in particular by pope Paul IV., through whose favour he was created abbot of St. Pancratio della Rocca Salegna, in the kingdom of Naples. He died in 1590, at the advanced age of seventy-seven years.

He wrote a treatise "*De Musica*," which is divided into seven books. In the first he treats only of the different methods of calculating the ratios of sound. In the eighth and ninth chapters of the second book, he contends against the musicians of his time, that the diatesseron or fourth is a concordant interval. The ditone and semiditone he ranks amongst the consonances, and also the lesser intervals. The subsequent chapters of this book contain a great number of scales and diagrams, contrived, with much ingenuity, to explain and illustrate the several subjects he has spoken of. In the third book he speaks of the genera of the ancients, and with so much learning and sagacity, that Dr. Pepusch has declared that the true enharmonic, which

for many ages had been supposed lost, was in this work accurately determined. All, however, that seems to have been discovered is, that it consisted of certain divisions of the tetrachord, to which we are at this day entire strangers. Salinas, in another part of his book, shows the method of constructing what he calls the type of the diatonic. Though he seems to have been very solicitous to attempt some of the harsher intervals in the diatonic series, it is by no means to be inferred from his works that he had any desire to restore the ancient genera. The pains he has taken to ascertain the true divisions of the chromatic and enharmonic genera, seem resolvable into that eager desire of rendering the writings of the ancient Greeks intelligible, which he uniformly manifests in the course of his works.

Salinas next treats of the temperament of the organ and other instruments, and makes some interesting observations on the powers of the human voice. He then speaks of the lute and the viol, and of the temperaments adapted to each. In the tenth chapter of the fourth book, there is a diagram, representing, in a collateral view, the tetrachords of the ancients, conjoined with the hexachords of Guido, and showing how the latter spring out of the former. The ancient division of the genera into species is afterwards noticed. In a subsequent chapter he exposes the errors of Aristoxenus in a manner very different both from Ptolemy and Boethius; and after that censures each of these writers with a degree of freedom which shows, that though he entertained a reverence for the ancients, he was by no means bigoted to their opinions, but assumed the liberty, in many instances, of thinking and judging for himself. The last subject treated by him is the rhythms of the ancients; and he enters into a copious dissertation on the various kinds of metre used by the Greek, the Roman, and the Spanish poets.

The most curious parts of the concluding chapters are the little fragments of old Spanish melody which belong to his specimens of versification. Some of these are very graceful and pleasing, particularly when we consider that at that time they had received no polish from the opera.

Of this work it may be sufficient to say, that a greater degree of credit is due to it than to almost any other production of modern writers of the same kind. The author was a practical as well as theoretical musician, and throughout the whole of his book he manifests a disposition the farthest removed, that can possibly be imagined, from that credulity which betrayed Glareanus and others into error. This disposition led him to inquire accurately and minutely into the doctrines of the Greek writers; and from the confidence with which he sometimes blames them, we are led into the persuasion that the truth was on his side.

SALMON, (Thomas) an English musician of the seventeenth century, published in London, in 1672, besides several other musical tracts, a work entitled "*An Essay to the Advancement of Music, by casting away the Perplexity of different Clefs, and uniting all Sorts of Music, Lute, Viol, Violins, Organ, Harpsichord, Voice, &c. in one universal Character.*"

SALMON, (Mrs.) This celebrated British vocalist is a member of a family eminent for vocal as well as general musical ability, the Mahons of Oxford. Her mother, whose name was Munday, was sister to the celebrated Miss Mahon, now the wife of Mr. Warton, a clergyman, the son of Dr. Warton, the master of Winchester school; also of Mrs. Ambrose and Mrs. Second, both public singers, remarkable for their beautiful voices. Her first master was John Ashley; but time, practice, and observation appear to have been her most capable instructors. With all her acquisitions she certainly can be justly said to belong to no school. She sings English and Italian with the same brilliancy of tone, and the same facility; the two circumstances that form the characteristics by which every body distinguishes the effects of this lady's performance. Mrs. Salmon's intonation is generally very correct. In point of con-

ception, she aims at little beyond what nature, in her least inspiring moods, is wont to dictate. She is never theatrical, if she is seldom striking in this effect, but is content to charm by powers more obvious to the million of auditors; powers which entail few critical doubts, which are blended with no extraneous accomplishments, but which are purely and entirely vocal. In her tone lies the delight, for delight it certainly may be called; and such is the extreme flexibility of her voice, that she introduces notes and passages where it should seem impossible, and overcomes difficulties with an ease that nothing can embarrass. Her fancy is vigorous, yet delicate, fertile, and luxuriant; yet, as she affects no surpassing dignity of style or elocution, but preserves the same level sweetness and uniformity of manner, her facility is never at war with more commanding qualities. Her graces are received as the gratuitous ornaments which nature almost involuntarily supplies, without effort and without art. They rise like the flowers that decorate our path in spring, alluring and captivating the senses, without inducing any other thought, as to their origin, than gratitude and thanksgiving. Her execution is of the same cast and order with the voice, that is the ministering agent. It differs, however, essentially in kind from that of any other singer; and this difference we should describe, in its results, as appearing to appertain to nature more than art. To conclude, clearness, beauty, rapidity, polish, invention, and taste, are her attributes; and with these she makes so perfect a combination of what is delightful to the ear, without being offensive to the judgment, that she takes a rank far beyond that which it has been usual to allot to qualities, which have been held rather to pertain to organic than to intellectual superiority. Though never grand, and seldom, if ever, pathetic or touching; though never extorting the tribute of applause by sudden, powerful, and irresistible appeals to the imagination or to the heart, she still is sure of her object. She captivates by sweetness, delicacy, and variety, by exquisite ornament, by uncommon ease, leaving the judgment free, whilst she wins upon the senses.

SALOMON, a native of Provence, born in 1661, was admitted into the band of the chapel royal of France, to play on the bass viol, an instrument on which he excelled. He composed an opera entitled "*Médée et Jason*," which was performed in the royal academy in 1713, with great applause. Salomon died at Versailles in the year 1731.

SALOMON (Johann Peter) was born at Bonn, in the electorate of Cologne, in 1745, according to a baptismal certificate found amongst his papers. He was educated for the law; but his love for music predominating over every other inclination, he was at length allowed to devote himself to its study, and soon became celebrated in Germany and France, not only for his performance on the violin, but for his profound knowledge of the art generally. He came to England about 1781; after which time this country proved the place of his constant residence, the scene of his best efforts, and the source of his warmest attachments. Salomon was one of those few whose right to contend for the honour of being the greatest performer on the violin in Europe was undisputed; "his taste, refinement, and enthusiasm," to use the words of Dr. Burney, "excited universal admiration, and caused his instruction to be eagerly sought for." Amongst his pupils, Pinto proved the extent of his master's skill, and his ability in communicating it. Unfortunately, this extraordinary young man, whose musical progress reflected so much honour upon his master, possessed qualities which are not unusually the concomitants of genius, and he perished just as he was ripening into unrivalled excellence. This country is indebted to the spirit and enterprise of Salomon for having brought into it, at a great pecuniary risk, the most original, brilliant, and fertile musical genius that has appeared in our days, the immortal Haydn! It was in this metropolis that he produced those great masterpieces, the twelve symphonies, written for Salomon's concerts, which are,

and most probably will ever continue, the standard of perfection in this species of composition; indeed, they are acknowledged as such wherever modulated sounds are understood or felt. His discriminating judgment was not exercised in one department of music only; he brought out of obscurity, and placed in their proper sphere, the unequalled vocal powers of Braham, who avows the obligation, and is proud to boast of having possessed a friend whose unsolicited patronage was a recommendation of the most gratifying and valuable kind. Disinterested in his views, and anxious for the preservation and improvement of his favourite art, he was one of the early promoters and active assistants of the Philharmonic society, the first concert of which he led, with a zeal and ability that age had not abated; and the last business that occupied his attention was relative to the preparations for the ensuing season, in which he manifested a clear and unimpaired state of mind only four days previous to his death. Salomon had lived chiefly in the higher circles, where his good sense and polished manners ever rendered him acceptable; indeed, his education qualified him for any society. His classical attainments were considerable; and to these he added the more current and useful acquisition of four living languages, which he wrote and spoke with astonishing correctness and fluency. But the qualities of his heart are those which will leave the most lasting impression on his friends. He was honourable, generous, and sincere; his talents were always to be gratuitously commanded, if appealed to by distress; and his purse was so readily opened when his compassion was excited, that if a very faithful and vigilant servant, who lived with him twenty-eight years, had not been more cautious, his master would, in all probability, have offered his independence at the shrine of charity. He died in London, after a long illness, which originated in a fall from his horse. His remains were interred in the cloisters of Westminster abbey.

SALVATOR ROSA. See Rosa.

SANCES, (Giovanni Felice) chapel-master to the emperor Leopold I. at Vienna, in the first half of the seventeenth century. He composed many motets and other vocal music, part of which was published at Venice, between the years 1638 and 1649.

SANDER, (F. S.) a Bohemian musician, resident at Breslau, in Silesia, was considered in Germany a good vocal and instrumental composer. He has also brought out some dramatic pieces. His works bear date from the year 1783 to 1797.

SANDERSON, (James.) This English dramatic composer was born in 1769, at Workington, in the county of Durham. From childhood he evinced a strong passion for music, and when at school, at a very early age, was much delighted by playing on a toy fiddle. He soon after was presented by his friends with a small violin, and learnt the gamut from an old book, lent to him by a dancing-master, being soon able to play easy tunes by note. His father, about this time, removed to Sunderland, where, after three years' continuance of practice, young Sanderson became a tolerable dance player. He next became acquainted with a violinist in the orchestra of the theatre, and was permitted to sit by his side during the performance; by which means, together with indefatigable practice, he improved sufficiently to be engaged at the theatre, on a salary, for the ensuing season: he was also invited to play at the amateur concerts in Sunderland. Being now desirous of obtaining some knowledge of harmony, he procured an old spinet, as also a work by Hicks on thorough-bass and composition, and scored several instrumental pieces with great attention; till at length, when only fifteen years of age, he considered himself capable of teaching the piano-forte and violin; and as there appeared to be a good opening at North and South Shields, he went to those towns, and boldly solicited the patronage of the principal families. The result of this step was so successful, that he remained three years at Shields, with much employment as a teacher. At the expiration of this time the manager of the theatre at

Newcastle engaged Sanderson as the leader of his orchestra. There he remained twelve months, till, by a casualty, he was introduced to Astley, the proprietor of the Amphitheatre in London, who engaged him to join his orchestra at an increased salary. His first attempt at dramatic composition was at Chester, in 1789, when he composed appropriate symphonies to various parts of Collins's *Ode on the Passions*, which was to be recited by the late celebrated G. Cooke the tragedian, for his benefit in that town. His next work was the comic pantomime of "*Harlequin in Ireland*," performed at Astley's theatre in 1792, with much applause. From this time till the year 1820, he produced no less than *one hundred and fifty-four* melodrames, burlettas, pantomimes, spectacles, &c. for the minor theatres, receiving also, during many years of that time, a salary of eight guineas a week as *chef-d'orchestre*. He has also, since the year 1799, published various operas for his instrument; and, in 1822, submitted an overture in full score to the Philharmonic society, of which he is a member. We should not forget to mention, that his vocal compositions, for Vauxhall and other public places, have been very numerous. To conclude, we cannot but observe, that there has not in this country, or perhaps in any other, been an instance of an individual, entirely self-instructed in music, and possessed in early life of such slight opportunities of attaining musical information, having overcome, so completely as Sanderson has done, by his own perseverance and natural talent, all obstacles to professional advancement. His laborious life affords an example of the fruits of honest industry, which every young musician, ungifted by fortune, would do well to reflect on with attention.

SANDONATI, an excellent Italian violoncellist, resided at Verona in the year 1800.

SANDONI, (Pietro Giuseppe) of Bologna, was a harpsichord maker, also a composer of some eminence. Amongst his works were "*Artaserse*," an opera, performed at Verona in 1709, and "*Cantate da Camera e Sonate per il Cembalo*," published in London. He married Cuzzoni, in this country.

SANDONI, (Francesca Cuzzoni) wife of the preceding, but usually called Cuzzoni, was a native of Parma, and received her vocal instructions from Lanzi. After singing at most of the great theatres in Italy, she was engaged for the opera in London, soon after the arrival of Senesino. Her voice was a very fine contr'alto. Till the time of her arrival in England, Cuzzoni, as a female singer, was in full possession of the public favour; she then, however, quarrelled with Handel, who patronised her rival Faustina, and the following year Cuzzoni quitted the kingdom. In 1748 she returned, but being then advanced in years gave little satisfaction. She died indigent, in her native country, in the year 1770. The following anecdote is related of Cuzzoni. Handel had composed for her the song of *Falsa Imagine*, in *Otho*, which occasioned so severe a dispute between them, on account of her refusing to sing it, that, at last, Handel threatened to throw the refractory signora out of the window; telling her, "that he always knew she was a *very devil*, but that he should now let her know, in her turn, that he was Beelzebub, the prince of devils." He then actually seized her by the waist, and lifted up the sash. Alarmed at this fearful process, Cuzzoni now consented, and by the exquisite grace, pathos, not less than by the beautiful ornaments, with which she executed and diversified the few simple notes that compose the air, she added more to her reputation than by any other performance.

SANDRINI, (Paolo) chamber-musician to the court of Dresden, published, in 1812, "*Duo p. Guit. et Fl.*," Op. 12, and "6 *Cavatine c. Acc. di Chitarra*," Op. 13.

SANES, (Felice) an Italian church composer, flourished, probably at Venice, towards the close of the seventeenth century.

SAN-MARTINI, (Giov. Battista.) See Martini, (Battista.)

SAN-MARTINI, (Giuseppe.) See Martini, (Giuseppe.)

SAN-ROMANO, (Carlo Giuseppe) chapel-master and organist at Milan, was born there in 1630. He studied the harpsichord and composition under A. M. Turato and M. A. Grancini. He published various motets and other church music at Milan.

SANTARELLI, chaplain of the order of Malta, and chapel-master to the pope at Rome. To extraordinary skill in the practice of music and singing, he joined a profound knowledge of the theory and history of his art. In 1764, he published at Rome the first volume of his "*Treatise on Church Music, from the earliest Ages to the present Time.*" The manuscript of his second volume was complete in 1770, but we know not if it has since been printed. The exact title of his work is "*Della Musica del Santuario e della Disciplina de suoi Cantori.*" He also wrote some letters on church composers and modern church music, which may be seen in Gerbert's *History of Church Music*, vol. ii. p. 354, et seq.

SANTI, (Alfonso) of Ferrara, an esteemed Italian dramatic composer previously to the year 1783.

SANTINELLI, an Italian nobleman, held a place in the court of Leopold I. of Austria, and was also considered one of the best musicians of his time. He composed, in 1660, on occasion of the marriage of the emperor, the opera "*Gli Amori di Orfeo ed Euridice,*" which is said to have exceeded in beauty all preceding compositions of a similar nature, and to have been the occasion of the establishment of the grand Italian opera at Vienna.

SANTIS, (Giovanni de) a Neapolitan violinist and composer, flourished about the year 1740. A publisher at Amsterdam having procured, through his correspondents, some manuscript violin concertos and solos of this master, printed them at Amsterdam; at which, it is said, Santis was so indignant, that he set out on a journey to Holland, for the express purpose of being revenged on the publisher, but died on his route.

SANTO-LAPIS, a celebrated Bolognese composer, flourished in the middle of the eighteenth century. Amongst his dramatic works are "*L'Infelice Avventurato,*" opera seria, 1754; "*Il Finto Cavaliero,*" opera buffa; and a part of "*La Fede in Cimento,*" the remainder being by F. Gasparini.

SAPIO, (Signor) a celebrated Italian professor of singing. He was chapel-master, and also gave instructions in singing, to Marie Antoinette, the unfortunate queen of Louis XVI. He married a French woman, but emigrated with his family, in the French revolution, to this country, where he resided many years, his lessons in singing being considered unrivalled.

SAPIO junior, son of the preceding, was born in this country. He was not brought up to music, but studied it simply as an accomplishment. After receiving a classical education, he entered the army, which he left in consequence of family circumstances, that led him to prefer a profession offering speedier and more certain emoluments. Sapio's voice is a tenor of much compass, and he has the faculty of assimilating his falsetto, with ease, to the natural voice at their junction, which adds all that he can want to the upper part of his scale. The quality of his tone is full and brilliant. He appears to inherit from nature a quick and lively apprehension. He is a declamatory singer, and his manner is more rhetorical and effective than that of most concert-singers. Concerning science, Sapio displays an ease and a steadiness, that indicate a general acquaintance with the arrangements of the orchestra. His cadences and ornaments, if they exhibit no uncommon erudition, are yet not deficient, either in invention or skill in adaptation. Gracing is now carried to such excess, that knowledge and taste are more shown by forbearance, perhaps, than by those substitutions of the fancy of the singer for the notes of the author. The true manner of singing Handel and our early English masters is indeed traditional, and can be little varied with safety, except by the more or less powerful application of the real elements of just expression. Upon the whole, Sapio is unquestionably the most

promising tenor singer that has for many years appeared in this metropolis. With less power from nature and science than Braham once possessed, and with more dramatic strength, but less polish, than Vaughan, he has a manner of his own, as diversified as pleasing. He is energetic, manly, and often touching; and these qualities, with the elegance of his exterior, have won for him very deservedly the approbation of both the fashionable and scientific auditor.

SAPPHO, a poetess and musician of Lesbos, in the forty-fourth Olympiad. She acquired the name of the tenth muse. She invented the poetic measure known as Sapphic verse, and also established a new mode in music, entitled *mixo-Lydian*. Plutarch states that the tragic poets adopted this mode, it being highly fitted for pathetic representations.

SARATELLI, (Giuseppe) of Padua, was the predecessor of Galuppi in the situation of chapel-master of St. Mark's church at Venice. He was also a professor of great eminence at the conservatory of the Mendicanti.

SARELLI, an Italian composer, resided, in 1786, at Vienna, where a grand oratorio of his composition was performed before the emperor with such success, that his majesty testified his satisfaction by a present to the author of two hundred ducats.

SARRO, (Domenico) vice-maestro of the chapel royal at Naples, flourished from the year 1725 to 1734. This master was much esteemed, both for his ecclesiastical and secular productions. The most celebrated of his operas were, "*Tito Sempronio Gracco*," for Naples, 1725, and Metastasio's "*Didone abbandonata*," for Turin, 1727. He was one of the early reformers, who, like Vinci, simplified harmony and polished melody in his productions for the stage.

SARTI, (Giuseppe) imperial chapel-master at St. Petersburg, was born at Faenza in 1730. In 1756, he held the situations of court chapel-master and music-master to the royal family in Copenhagen; he also composed there some operas, but which were only moderately successful. Some time after this, we find him holding the place of chapel-master of the conservatory Della Pietà at Venice; and it is from this epoch that his high reputation in Italy must be dated. His music was then deemed *divine*. All the Italian theatres were anxious for his compositions, which he could not produce in sufficient number. In 1782, he was elected chapel-master of the Duomo at Milan. His most popular opera, at this time, was "*Giulio Sabino*," composed in 1781 for Venice, and published at Vienna in 1784. Some German critics, however, were of opinion, that the harmony of this opera was weak and defective, and that its only merit lay in the melody. Be that as it may, the high reputation of this work extended itself even to St. Petersburg, when the empress of Russia invited Sarti to her capital, with the appointment of imperial chapel-master, for a term of three years. In 1785, he accordingly arrived there, and made his *début* at St. Petersburg, by a *concert spirituel* for Good Friday, introducing also some Russian psalms, which were performed by sixty-six voices and a hundred Russian horns, besides the customary orchestra. Still, however, this concert was not noisy enough to please the Russians; so that shortly after, on the occasion of the taking of Okzakow, he produced a *Te Deum*, in which he introduced real firing of canon: the guns being placed in the court of the castle, and discharged with great precision, in the appointed passages of the music. After the representation of "*Armida*," in 1786, the empress presented Sarti with a gold snuffbox and diamond ring, and appointed him director of the conservatory of music at Catharinenslaf, with a salary of thirty-five thousand rubles, besides his lodging, and a purse of fifteen thousand rubles as an indemnity for his travelling expenses. She also conferred on him a title of nobility. After a residence of eighteen years in Russia, and receiving various additional favours from the court and nobility, the emperor Alexander permitted him, in 1801, on account of his

health, to retire, with the continuance of his pension, to a warmer climate. He then went to Berlin, but his constitution was so broken up, that he died in that city in the following year, 1802. The following are amongst Sarti's principal dramatic compositions: "*La Giardiniera brillante,*" opera buffa, Dresden, 1781; "*Il Contratempi,*" opera buffa, Dresden, 1782; "*Il Trionfo della Pace,*" opera seria, Mantua, 1783; "*Didone,*" opera seria, 1785; "*Amor Timido, Cantata à voce sola,*" Vicenza, 1787; "*I Pretendenti Delusi,*" opera buffa, 1788; "*Cleomene,*" opera seria, Bologna, 1788; "*La Calzolajo di Strasburgo,*" opera buffa, Chiavari, 1788; "*La Clemenza di Tito,*" opera seria, 1788; "*Idalide,*" opera seria, Petersburg, 1785; "*Le Nozze di Dorina,*" opera buffa, 1790; "*I Rivali Delusi,*" opera buffa, London; "*L'Avaro,*" an interlude; "*Gl'Amanti Consolati,*" opera buffa, 1799; and "*Epponina,*" opera seria, Turin. In the second volume of La Trobe's sacred music, there is an exquisitely beautiful trio from a *Miserere* by Sarti. It begins "*Amplius lava me.*"

SARTORIO, (Antonio) chapel-master of St. Mark's church at Venice, composed many operas between the years 1652 and 1681.

SARTORIUS, (Erasmus) a celebrated German poet and musical writer, was born at Schleswick in 1575. He held the situations of chapel-master and vicar of the cathedral at Hamburgh, and died in that city in 1639. His principal work is entitled "*Institutiones Musicæ, cum Doctrinâ de Modis,*" Hamburgh, 1635.

SAUNDERSON (Dr. Nicholas) was a singular instance of delicacy of ear. He could readily distinguish to the fifth part of a note; and by his performance on the flute, which he had learnt as an amusement in his younger years, discovered such a genius for music, as would probably appear as wonderful as his excellence in the mathematics, had he cultivated the art with equal application.

SAUST (Charles) was born at Ballenstaet, in the duchy of Anhalt, in Saxony, in the year 1773. He was taught the flute by the celebrated Taubert, and thorough-bass by Agthe, and afterwards studied composition under Possin. Saust arrived in England in the year 1800, and has met with great encouragement as a teacher and performer here, as well as in Germany. Several of his compositions for his instrument have had a great sale. The following are among his principal works: "*Sul Margine, with Variations,*" Op. 5, and "*Von Esch's Delassement;*" "*Collection of favourite Melodies, with appropriate Embellishments, No.* 1;" "*Collection of favourite Melodies, with appropriate Embellishments, No.* 2;" "*Collection of favourite Melodies, with appropriate Embellishments, No.* 3;" "*Collection of favourite Melodies, with appropriate Embellishments, No.* 4;" "*Collection of favourite Melodies, with appropriate Embellishments, No.* 5;" "*Study, containing all the Gamuts, Chords, (with their respective Changes) and Intervals; also, to show the proper Mode of tonguing Passages;*" "*Three favourite Airs, with Vars., Vc. Acc., Book* 1;" "*Three favourite Airs, with Vars., Vc. Acc., Book* 2;" "*Three favourite Airs, with Vars., Vc. Acc., Book* 3;" and "*Three Grand Concertante Duets.*"

SAUVEUR, (Joseph) professor of mathematics at the royal college in Paris, and member of the academy of sciences, was born at La Flèche in 1653. He had not the faculty of speech till seven years of age. Another peculiarity of his life is, that he could not be prevailed on to see the person he was about to marry, till the contract of marriage was signed. He was fond of music, but had neither voice nor ear. His great object was to simplify the science; with which view he proposed to constitute one fixed key for all the music in the world, and also produced a specimen of a mode of writing music on *one* line. He also invented a musical chronometer. His treatises on music were all published in the Memoirs of the Academy of Sciences, between the years 1701 and 1713. He died in 1716.

SAVIONI, (MARO) countertenor singer in the pope's chapel at Rome, about the year 1642, was also a good composer.

SCACCHI, (MARCO) a native of Rome, was chapel-master to Sigismund III. and to Uladislaus IV., successively kings of Poland. He was the author of a treatise published in 1643, entitled "*Cribrum Musicum ad Triticum Siferticum seu Examinatio succincta Psalmorum, &c.;*" of "*Cantilena 5 voc. et Lachrymæ Sepulchrales*, 1647; and of a set of canons entitled "*Canones, sive Lachrymæ Sepulchrales ad Tumulum Johannis Stobæi.*"

The compositions of Scacchi are greatly esteemed by the Italians for the closeness of their texture, and for the great ingenuity and contrivance that are to be found in them.

SCACCIA, (ANGELO MARIA) a Milanese violinist and composer for his instrument, flourished towards the middle of the eighteenth century.

SCALABRINI, (PAOLO) an Italian chapel-master and dramatic composer, in the latter half of the eighteenth century.

SCALETTA, (ORAZIO) chapel-master of St. Anthony's church at Padua, was born at Bergamo. He died of the plague, at Padua, in 1630. Amongst other works, he is known by the following: "*Scala di Musica per principianti,*" Milan, 1599; "*Scala di Musica molto necessaria, fatta con ogni brevità,*" &c., Venice, 1600. A fifth edition of this work appeared at Milan in 1610; other editions at Milan in 1647 and 1656, and at Rome in 1666 and 1677; "*Madrigali à 6 voci,*" Venice; and "*Messa breve da Morti à 4 voci,*" Venice.

SCANDELLI, (ANTONIO) chapel-master to the elector of Saxony, was appointed to that office in 1560, and died at Dresden in 1580. He published several collections of songs at Nuremburg.

SCARLATTI (ALESSANDRO) was born at Naples in 1650. The name of his master is unknown, but the reputation of Carissimi, who then flourished at the head of the Roman school, having reached Naples, Scarlatti thought it right to repair to the metropolis of the arts, and to hear the compositions of this master, in order to form his style on so great a model, and to profit by Carissimi's instructions. Scarlatti was the greatest harp player of his day. By the aid of this instrument he sought to introduce himself to Carissimi. The stratagem succeeded, and the most sincere attachment was the effect. Real talent knows not envy. Carissimi, in exchange for the delightful airs composed and performed by Scarlatti, revealed to him the secrets of his art. Scarlatti augmented these acquirements by the learning and experience afforded by travel. Instead of returning to Naples, he visited the theatres and masters of Bologna, Florence, and Venice, at which latter city he analyzed the principles of the art, as he had done at Rome. From thence he proceeded to Vienna, whose rising school promised future greatness to Germany, when it should have been visited and enlightened by the masters of Italy. In this city he made the first essay of his talents for composition, and his theatrical and sacred works were alike successful. On his return to Naples, he halted at Rome, where he composed several operas, as a testimony of gratitude for his favourable reception on his first visit to this city: they were received with transport.

Arrived at Naples, and possessed of talents ripened by science and experience, Scarlatti devoted himself entirely to his own country, and applied himself not only to the production of numerous sacred and profane compositions, but also to the regeneration of the Neapolitan school, by the best principles, the best regulations, and the most perfect methods of instruction.

Until the time of Scarlatti, the overture to an opera consisted of meagre obligato symphony, produced by certain routine, and frequently in bad taste. Scarlatti reformed this department of the opera, and established it less upon the form than upon the foundation of the work itself, making it a species of musical prologue or programme of the action; he informed it with truth, images, and melody. He perfected the

obligato or accompanied recitative, and invented the introduction of the da capo or ritornel of the symphonies into recitatives of strong passion, which before his time was neither practised nor known by the Italian composers.

Dr. Burney says, "The most voluminous and most original composer of cantatas that has ever existed in any country, to which my inquiries have reached, seems to have been Alessandro Scarlatti. Indeed this master's genius was truly creative, and I find part of his property among the stolen goods of all the best composers of the first forty or fifty years of the present century, 1790. The violoncello parts of many of his cantatas were so excellent, that whoever was able to do them justice was thought a supernatural being."

Although the modulation in the cantatas is sometimes crude and unnatural, yet they are never without some beauty. Durante, a pupil of Scarlatti, afterwards arranged several of them as duets of great learning. Sacchini, when teaching at the conservatory of L'Ospedaletto at Venice, at the end of each lesson respectfully kissed the book which contained them. Scarlatti is said to have composed near a hundred operas, besides oratorios, and two hundred masses. His invention was so fertile, and his application so intense, that he composed with greater rapidity than his copyist could write. "*La Principessa Fedele*" is generally cited as his best dramatic production. The Italians speak of him as the glory of the art and the chief of composers. Hasse said of him, that, in point of harmony, he was the greatest master of Italy. In 1725, Quantz saw him at Naples, where he was still composing for the church, and played extremely well on the harp, notwithstanding his advanced age. According to Piccini, he died in 1728.

SCARLATTI, (Domenico) son of the preceding, was born in 1683, and inherited the talents of his father. He was less his pupil than his successor, and imitated him in his conduct as well as in his productions. While a youth, he studied under Francesco Gasparini, then a composer and excellent harpsichord player at Rome. As soon as his musical studies were completed, he visited the schools of Italy, and particularly that of Venice, in 1709, which had become the rival of Naples. After having observed the progress of this school, Scarlatti did not fear to try his strength; and he was supported by the applause of the public, and the approbation and esteem of the cognoscenti; never was success less contested. Scarlatti sought the friendship of the masters of the Venetian school, and became acquainted with Handel, who, although a German, was considered as an Italian in Venice, where he studied his art. Scarlatti became so attached to this composer, who then held the rank in Germany that his father had occupied in Italy, that he followed him to Rome, profiting by his counsel, advice, and even by his conversation. He only quitted him to repair to Portugal, where he was engaged as chapel-master. He composed operas and sacred music at Lisbon, which were as successful as those produced at Venice.

D. Scarlatti quitted Portugal in 1726, and made some stay at Rome, where he became acquainted with Quantz. At Naples, his compositions for the church and the theatre obtained the unanimous approbation of his countrymen, less for the double consideration of the memory of his father, and the affection which attracts towards an artist born on the same spot as ourselves, than for the real merit of works which united science with taste, and cultivation with genius.

Hasse, known by the title of *Il Sassone*, the Saxon, was then studying at Naples, and witnessing the success of Domenico Scarlatti, solicited and obtained his friendship; he was heard to say fifty years after, that no composer had ever greater enthusiasm and taste for his art. His reception was the same wherever he appeared. He was engaged by the court of Madrid, and first appeared in the opera of "*Merope*." Besides being appointed master of the royal chapel, he became teacher of the harpsi-

chord to the queen, on which he particularly excelled, as well as on the harp.

The style of this composer, which was formed on that of his father, was grand and majestic. His modulations in his compositions for the church had nothing of the monotonous austerity of the ancient chants, and his theatrical productions possessed the art of expressing with truth and grace the emotions and sentiments of the soul. He also composed for the harpsichord; and his lessons, dedicated to the queen of Spain, were, according to Burney, "the wonder and delight of every hearer who had a spark of enthusiasm about him, and could feel new and bold effects, intrepidly produced by the breach of almost all the old and established rules of composition."

SCARLATTI, (Giuseppe) grandson of Alessandro Scarlatti, was born at Naples about the year 1718, and passed the greater part of his life at Vienna, where he was much esteemed, both as a dramatic composer and performer on the harpsichord. He died at Vienna in 1776. Amongst his works are the following operas: "*Pompeo in Armenia,*" 1747; "*Adriano in Siria,*" 1752; "*Ezio,*" 1754; "*L'Effetti della gran Madre Natura,*" Venice, 1754; "*De gustibus non est disputandum,*" Venice, 1754; "*Chi tutto abraccia, nulla stringe,*" Venice, 1754; "*Mercato di Malmantile,*" 1757; this opera had prodigious success; "*Isola disabitata,*" Vienna, 1757; "*Isipile,*" "*Narciso,*" "*La Serva scaltra,*" 1759; "*La Clemenza di Tito,*" 1760; and "*La Moglie Padrona,*" Vienna, 1768.

SCARPARI, (Pietro) an Italian composer, brought out at Venice, in 1722, the opera "*Iphide Græca.*"

SCHACK, an actor at Munich and Vienna, also a theatrical composer, much admired in Germany. Amongst his works are the following: a second part to the opera "*Una cosa rara,*" Vienna, 1789; "*Das Schlaraffenland,*" about 1790; "*Die Wiener Zeitung,*" 1790; "*Don Quixote,*" operetta, Vienna, 1792; "*Der Stein der Weisen,*" Vienna, 1792; and "*Die Zaubertrommel,*" operetta, 1796.

SCHADECK, (Joh.) an instrumental composer at Vienna. He died previously to the year 1807. His works are much admired, and are chiefly for the harpsichord and violin. Amongst them are "*3 Grosse Sonaten für das Klavier,*" Vienna, 1801; "*3 Quatuors pour 2 V., A., et Vc.,*" Op. 2, Vienna, 1802; and "*10 Vars. pour le Clav. sur un Thème du Ballade 'Die Spanier auf Christiana,'*" Vienna, 1802.

SCHAFRATH, (Christoph) chamber-musician of the princess and abbess Amelia at Berlin, was born near Dresden, in 1709. He was one of the most distinguished contrapuntists of Germany, and the art is much indebted to his tuition for many of the best singers, performers, and composers of Germany, in the latter half of the last century. Amongst his pupils was the celebrated C. G. Richter of Berlin. Of his printed compositions, we can only name "*Sei duetti à Cembalo Oblig. e Violin o Flauto Concert,*" Op. 1, 1752, and "*Six Harpsichord Sonatas,*" Op. 2, 1754. He died about the year 1762.

SCHAH-CULI, the Orpheus of the Persians, flourished at Bagdad, towards the middle of the seventeenth century. Amurath IV. having taken that city in 1638, gave orders for a massacre of thirty thousand of the inhabitants. A part of the condemned had already been put to the sword, when Schah-Culi found means to penetrate to the sultan, who was present at the slaughter. He then immediately sang, accompanied by his harp, the tragic fate of Bagdad, and this in strains so deeply affecting, that the heart of the cruel monarch became, for the first time, accessible to pity. He ordered the work of blood to be put a stop to, and took the saviour of his country, together with four other musicians, with him to Constantinople. These were the first founders of good music in the Turkish empire. The musicians of Constantinople perform, to this day, the celebrated composition which saved the life of so many unfortunate victims of despotism and barbarity. See *Toderini Litteratura Turchesca,* Venice, 1787.

SCHALE, (Christian Friedrich) chamber-musician and organist of the cathedral at Berlin, was born at Brandenburg in 1713. He was considered one of the best organists and harpsichord performers in Germany, and composed various excellent works for these instruments. He died at Berlin in 1800.

SCHALL, (Clause) royal concert-master at Copenhagen, was born in that city. He is considered a man of much talent, especially as conductor of an orchestra. He is also a good solo performer on the violin. He has composed several ballets, also Danish operettas, and some violin, flute, and horn music. His works known to us bear date between the years 1780 and 1802.

SCHAUENSEE, (François Joseph L. M. de) organist of a convent at Lucern, in Switzerland, was born in that town in 1720. From the age of five years he took lessons in singing, and at six years old began to study the organ. At twelve he had made such progress in that art, that his master could confide in him for the organ performance of the convent, even on the days of festival. In 1731, he was sent to a convent of Benedictines in the neighbourhood of Saint Gall, to continue his studies. This convent having no organ, he applied himself to the harpsichord, and began also the violin and violoncello. In 1735 he returned home, and, after about three years study of counterpoint, composed a small dramatic piece, the performance of which was so applauded as to decide him to consecrate his talents to composition; and that he might meet with less distraction in his new occupation, he became a monk in the convent of St. Urbain, of the Cistercian order. Soon, however, disgusted with this state of life, he returned to his family in about a year; almost immediately deciding to accept his grandfather's offer to send him to Milan, that he might perfect himself in the Italian language, and from thence proceed to Rome. At Milan, having the opportunity of hearing the best music, both sacred and theatrical, and becoming acquainted with several celebrated performers, he laid aside composition for a short time, and devoted himself to practice on the piano-forte, on which he made such progress as to be soon considered one of the best players in that city. He then took lessons on the violin of Galimberti, and soon became eminent on that instrument also, in the style of Corelli. Having passed a year at Milan in the above manner, he recommenced composition by writing some sonatas for the harpsichord, which were afterwards published. A few months after this time he entered as ensign in a Swiss regiment, in the service of the king of Sardinia, with which he made the campaign of 1742, and, after being promoted, was taken prisoner. In 1743, his regiment was in garrison in Sardinia: there he not only finished his opera of harpsichord sonatas, but composed, for the birthday of his colonel, an operetta, which was performed at Cagliari, and so pleased the viceroy, that he requested Schauensee to compose a *Te Deum*, to be sung on the occasion of a victory obtained over the Spaniards. The great success of this performance determined him immediately to compose a new opera; it was entitled "*Applausi Festosi*," and played in 1744 in presence of the viceroy, meeting with universal applause. His regiment was then ordered to quit Sardinia for Nice, when Schauensee being made prisoner, was allowed to return to his own country on his parole. He there composed much church and other music, and at length took orders as priest of the Roman Catholic church.

SCHEIBE, (Johann Adolph) chapel-master to the king of Denmark, was born at Leipsic in 1708. He studied the harpsichord and organ in early life, but without the intention of following music as a profession, till 1725, when his father suffered so severely in his pecuniary circumstances as to decide young Scheibe to pursue the study of music in a professional point of view. Being shortly after disappointed in obtaining several vacant situations as organist, he devoted himself more exclusively to composition. In 1730, he produced some lessons for the harpsichord, and other prac-

tical works. In 1735, he went to Prague, and passed the following winter at Gotha. In 1736, he resided for some time at Sondershausen, whence he proceeded to Hamburgh, with a wish of composing an opera for the theatre of that city. Unfortunately, however, the theatre was closed immediately afterwards, and he then turned his mind to procure the means of subsistence from didactic writings. He began by publishing a weekly periodical work, entitled "*The Critical Musician.*" This seemed to promise success, when, in 1740, the margrave of Brandenburg-Culmbach nominated him chapel-master. This appointment did not interfere with the continuance of his "*Critical Musician.*" Some time afterwards he obtained the place of chapel-master to the king of Denmark. He then published at Leipsic, in 1745, the second edition of his "*Critical Musician,*" enlarged by various controversial essays which it had produced. On the arrival of Sarti at Copenhagen, Scheibe was superseded as chapel-master, receiving a pension for life of about seventy pounds a year. Shortly before his death, he commenced another work on musical composition, which was to extend to four volumes in quarto, but he died at Copenhagen in 1776, immediately after the publication of his first volume. Scheibe was a voluminous composer, and besides his published works, his manuscripts amounted, in 1740, to no less than one hundred and fifty pieces of church music, one hundred and fifty flute concertos, above thirty violin concertos, seventy symphonies, a great number of trios and solos for the harpsichord, and numerous Italian and German cantatas. His printed works bear date from 1729 to 1773.

SCHEIDT, (Samuel) chapel-master and organist at Halle, was born there in 1587. The church of St. Maurice in that town is indebted to him for a superb organ, he having left in his will a sufficient sum for its construction. He died in 1654, having left many works of sacred vocal music, published at Hamburgh, Halle, Leipsic, and Gorlitz, between the years 1624 and 1653. His principal work was published in the former year at Hamburgh, in three volumes folio, and is entitled "*Tabulatura Nova.*"

SCHENCK, (Johann) chapel-master to an Austrian nobleman at Vienna, in 1796. He not only composed many favourite German operettas for different theatres of Vienna, but also some symphonies and other instrumental music. Amongst his dramatic works we can name the following: "*Im Finstern ist nicht gut tappen;*" "*Die Weinlese,*" 1791; "*Die Weyhnacht auf dem Lande,*" 1792; "*Das Singspiel ohne Titel,*" 1790; "*Der Aerntekranz,*" 1791; "*Achmed und Almanzine,*" 1795; "*Der Bettelstudent,*" 1796; "*Gesänge zum Sultan Achmet oder Achmet und Zenide, von Iffland,*" 1797; "*Die Jagd,*" 1798; "*Der Dorfbarbier,*" 1798; and "*Der Fassbinder.*"

SCHERER, a German musician, resident in Italy, published, previously to the year 1785, "*Six Trios for the Harpsichord and Violin,*" Op. 1, Genoa; "*Six Solos for the Violoncello,*" Op. 5, Genoa; and "*Six Symphonies,*" Op. 6, Genoa.

SCHETKY, (F. G. C.) an excellent violoncellist, in the service of the prince of Hesse-Darmstadt in 1772. Previously to the year 1780, he had published in London and at the Hague, five operas of instrumental music. He also left at his death many manuscript compositions for his instrument. He died at Edinburgh in 1773.

SCHIASSI, (Cajetano Maria) a Bolognese composer and violinist, produced several esteemed operas in Italy. He also published some violin music at Amsterdam in 1720. Amongst others of his dramatic works are the following: "*Amor tra nemici,*" 1732; "*Fede ne tradimenti,*" 1732; "*Alessandro nell' Indie,*" 1734; "*Demofoonte;*" and "*Didone abbandonata,*" 1735.

SCHIATTI, (Luigi) concert-master to the margrave of Baden-Durlac towards the middle of the eighteenth century, was appointed, in 1747, to a situation in the imperial chapel at St. Petersburg. At the time he resided in Germany, he published at Amsterdam "*Six Violin Trios,*" Op. 1.

Other pieces of vocal and instrumental music by this composer are known in manuscript.

SCHIAVETTUS, (M. JULIUS) a contrapuntist, towards the middle of the sixteenth century, published, amongst other works, "*Motetti à 5 e 6 voci*," Venice, 1565.

SCHICHT, (JOHANN GOTTFRIED) music director of the grand concert, and organist of the new church at Leipsic, was born near Zittau in 1753. He first resided for some years at Leipsic, being occupied in composition and teaching music. On the resignation of chapel-master Hiller, in 1785, Schicht was unanimously appointed his successor. He composed many practical works of great merit, for the church and chamber, also published enlarged editions of Pleyel's and Clementi's piano-forte methods, and of Celoni's method for singing. He was still living in the year 1809.

SCHICK, (ERNST) formerly chamber-musician to the elector of Mentz, and one of the best violinists of Lolli's school, was born at the Hague in 1756. In 1811, he belonged to the Prussian chapel royal in Berlin. Amongst his published works are "*Six Violin Concertos*," Berlin, 1783.

SCHICKHARD, (JOH. CHRISTIAN) a good instrumental composer, resident at Hamburgh about the year 1730. He published much music at Amsterdam, chiefly for the hautboy and flute.

SCHIEBEL, (JOHANN GEORG) author of a German work entitled "*The Wonders effected by Nature, on Man, Animals, and other Creatures, by means of harmonious Sounds.*" He was a poet and singer at Ratzeburg, and died in 1684.

SCHILLER, (FRIEDRICH VON) an eminent German poet and musical writer, towards the close of the last and beginning of the present century. One of his odes is published in Hamburgh, with fourteen different compositions to it. He died in 1805.

SCHIMPKE, a Bohemian musician and distinguished instrumental composer, in the latter part of the last century. He died in 1789.

SCHINDLOCKER, (WOLFGANG) violoncellist and chamber-musician to the grand duke of Wurtzburg, was born at Vienna in 1789. He received his musical education principally from his uncle, who was chamber-violoncellist to the court at Vienna, and a good composer. At fifteen years of age young Schindlocker made his *début* as concerto player at the court theatre at Vienna, and succeeded to the first-named situation in Wurtzburg in 1807.

SCHIOERRING, (NIELS) chamber-musician to the king of Denmark at Copenhagen, about the year 1784, was a pupil of Emmanuel Bach. He published some psalms in the Danish and German languages. He died previously to the year 1801.

SCHLETT, musical professor at Munich in 1804, was considered a good theorist and composer.

SCHLICK, (JOHANN CONRAD) a celebrated German violoncellist and admired composer, towards the close of the last century. He was chamber-musician and secretary to prince Augustus at Gotha. His works, which are all instrumental, bear date from the year 1787 to 1803.

SCHLICK, (REGINA) wife of the preceding, was celebrated by her maiden name of Sacchi as a performer on the violin. She was born at Mantua in 1764, and received her musical education at the conservatory della Pietà, at Venice. She afterwards passed some years at Paris.

SCHMELZER, (JOHANN HEINRICH) vice chapel-master to the court of Vienna, towards the close of the seventeenth century, was by birth an Austrian. He was the first German who had occupied that situation. He was still living in 1695. He published at Nuremburg thirteen sonatas under the title "*Sacro-profanus Concentus musicus fidium aliorumque instrumentorum.*"

SCHMELZER, (ANDREAS ANTON) son of the preceding, flourished at Vienna about the year 1677, as director and first violin in the imperial band.

SCHMELZER, (JOHANN WILHELM) a composer, also celebrated at Vienna in the latter part of the seventeenth century.

SCHMETZER, (GEORG) a singer and music director at Augsburg, died there in 1701 or in 1702. He composed much music, chiefly sacred.

SCHMID, (JOSEPH) a musician at Vienna, published some piano-forte music there in the years 1798 and 1799.

SCHMIDT, (JOHANN CHRISTOPH) chapel-master to the king of Poland and elector of Saxony, was born in 1664. He was a good church composer, also brought out a French opera at Dresden, in 1718. He died at Dresden in 1728.

SCHMIDT, (J. P. S.) a pupil of Naumann, was born in Prussia, and was probably a pianist. He published some instrumental music at Offenbach towards the close of the last century. In 1806, he was still living as chamber-assessor at Berlin.

SCHMIDT or SCHMITT, (JOSEPH ADAM) a composer of instrumental music at Wurtzburg and Amsterdam, in the latter half of the last century. He was originally a monk, but afterwards left his convent and settled at Amsterdam.

SCHMIEDT, (SIEGFRIED) a good vocal composer, born at Suhl about the year 1756, resided at Leipsic from the year 1786 to 1796, when he retired to his native town, and died in 1799. His compositions were numerous, and principally for the church. Few of them have been published.

SCHMITT, (NICOL) performer on the bassoon and composer for his instrument. Several of his works were published at Paris between the years 1788 and 1797.

SCHMITTBAUER, (JOSEPH ALOYSIUS) chapel-master to the count of Bagen and Horhberg at Carlsruhe, and born in 1718, received the principal part of his musical education at Stuttgard, under Jomelli. From thence he went to Rastadt, and proceeded to Carlsruhe in 1777. He was a composer much esteemed by the Germans, and excelled principally in church music. He died at Carlsruhe in 1809. Of his works we can mention the following. For the church: "*Stabat Mater*," 1774; "*A Grand Mass*," Cologne, 1776; a cantata for Easter, entitled "*The Friends at the Tomb of the Saviour*, and "*A Mass*," Spire, 1781. For the theatre: "*Lindor and Esmene*," an operetta; "*The Sepulchre in Arcadia*," an operetta; "*Endymion*," opera, 1774; "*Hercules*," 1790. For the chamber: a cantata entitled "*The Resolute Soldier*," in the Spire collection; "*Regrets at the Departure of Madame Todi from Carlsruhe*," for two soprani, with accompaniments; a cantata entitled "*Our Ancestors during the first Storm*;" "*Six Quatuors for Fl., V., T., and B.*;" "*Three Symphonies for full Orchestra*;" "*Three Flute Trios and three Harpsichord Quartets.*"

SCHMOLL, (FRIEDRICH) organist at Granstadt, published some harpsichord music at Offenbach and Spire, between the years 1780 and 1790. He died in 1792.

SCHMUEGEL, (JOHANN CHRISTOPH) born in 1726, was organist at the principal church at Luneburg. He published some organ and vocal music at Hamburgh and Berlin. He died suddenly in 1798.

SCHNEIDER, (G. ABRAHAM) a celebrated German instrumental composer, was born in 1760. In 1796, he became chamber-musician, probably hornist, in the chapel of prince Henry of Prussia, at Reinsberg. He subsequently became a member of the chapel royal at Berlin, in which city he died in 1803. Schneider wrote equally well for all instruments. His works are very numerous, and many of them were published at Augsburg, up to the year 1803.

SCHNEIDER, (GEORG LAURENZ) music director at Coburg, was born in Franconia in 1765. He was a striking instance of precocity of musical talent, and received, when only thirteen years of age, the appointment of music director to a German prince. Amongst his works are several operettas, besides both vocal and instrumental music for the chamber.

SCHNEIDER, (JOHANN) an excellent German organist of St. Nicholas' church at Leipsic, was born near Coburg in 1702. He learnt the elements of music of Müller, composition of Reinmann, the harpsichord

of Sebastian Bach, and the violin under Graun and Graf. In the year 1726, he was engaged as violinist in the chapel of the duke of Weimar, from whence he removed to Leipsic. He died some time between the years 1770 and 1780. His works have remained in manuscript.

SCHNEIDER, (JOHANN CHRISTIAN FRIEDRICH) born near Zittau in 1786, is an excellent organist, pianist, and composer. He holds the situation of organist of St. Thomas's church at Leipsic, to which he was appointed in 1813. His instrumental works, chiefly for the piano-forte, are numerous. They have been published since the year 1804, chiefly at Leipsic, Bonn, and Dresden. Schneider has also arranged many modern operas for the piano-forte by the first masters.

SCHNEIDER, (J. G. W. or only WILHELM) a vocal composer, first resident at Halle, and afterwards at Berlin, where he died in 1812. His works bear date from the year 1802 to 1810.

SCHNITTELBACH, a celebrated violinist at Lubec, about the year 1660. He was the master of the renowned Strungk.

SCHOBERT or SCHUBART, a celebrated performer on the harpsichord, was in the service of the prince of Conti at Paris, in which capital he arrived from his native place, (Strasburg) in the year 1660. His compositions for the harpsichord were numerous and effective; many of them were published at Paris, and reprinted at Amsterdam and London. He was poisoned in 1768, by eating some mushrooms of noxious quality, which he had collected himself in the fields.

SCHOENEBECK, (CARL SIEGEMUND) a German violoncellist and esteemed vocal and instrumental composer, was born in 1758. His performance was much admired in the principal towns of Germany. He published many works for his instrument, chiefly at Offenbach.

SCHOENFELDT, (JOHANN PHILIP) chapel-master of the new church at Strasburg, was born in 1742. He was an eminent vocal composer. Several collections of his songs are published at Berlin, Nuremburg, and Brunswick.

SCHOENHERR, (GOTTLOB FRIEDRICH) born in 1760, at Freyberg, in Saxony, was an able musician and composer. He died in 1807.

SCHOLLENBERGER, (P. GASPARD) first introduced into Germany instrumental music in the churches. According to Walther, he published, in 1718, a work in folio, entitled *"Offertoria festiva pro toto anno à 4 voc. à Violino, Viola, Violone, et Organo,"* Op. 3.

SCHOP, (JOHANN) of Hamburgh, so early as the year 1640 and 1644, published paduanas, galliards, allemandes, and thirty concertos for violins.

SCHRAMM, (JOHANN CHRISTIAN) chamber-musician and performer on the harpsichord to the king of Prussia at Berlin, was a native of Dresden, where his father was organ-builder to the court. He studied the elements of music under chapel-master Richter, and succeeded chapel-master Bach in his above-named situation. Little or none of his music has been published. He died at Berlin in 1796, aged eighty-five.

SCHRATTENBACH, (J.) a harpist at Vienna, published some music there for his instrument and for the harpsichord, about the year 1785.

SCHREYER, (CHRISTIAN HEINRICH) theological candidate and amateur musician at Dresden, was born there in 1751. He was entirely self-taught in music. He composed various pieces for the church, also much harpsichord music. He also wrote an instruction book for choristers, entitled *"Nutzliche unterweisung zum choralgesang."*

SCHROEDEL, (FRIEDRICH LUDWIG) born at Baruth about the year 1754, was a celebrated violoncellist and chamber-musician to the prince of Anhalt-Bernberg at Ballenstedt. He died in the year 1800. Six duos for violoncello and bass, of his composition, were published at Leipsic.

SCHROETER, (GASPARD) a celebrated organist at Brieg, in Silesia, towards the

year 1700. He formed many excellent pupils, amongst whom we may distinguish Kirsten, organist at Breslau.

SCHROETER, (CHRISTOPH GOTTLIEB) organist at Nordhausen, was born at Hohenstein, on the frontiers of Bohemia, in 1699. At seven years of age he went to Dresden as a chorister, receiving lessons in music from chapel-master Schmitt. From thence, in 1717, he was entered in the university of Leipsic, with a view of studying theology; but his mother dying within the same year, he abandoned that pursuit and returned to Dresden, where chapel-master Schmitt recommended him to Lotti as his secretary. In this situation he had not only to write out fair, the compositions of Lotti, but also frequently to supply the middle parts. This place he held till the return of Lotti to Italy. Shortly afterwards an opportunity was afforded him of travelling with a nobleman (a musical amateur) to most of the courts of Germany, also to Holland and England; from whence he did not return till 1724, when he proceeded to Jena, to study the belles-lettres. His musical abilities becoming now well known, the students engaged him to give public lectures on the theory and practice of music. In 1726 he obtained, without solicitation, the place of organist of the principal church in Minden, and, in 1732, that of organist at Nordhausen, where he resided till his death, which took place in 1782. The profound and extensive knowledge of Schroeter, and the zeal with which he applied himself to his art, merited a much higher reward than he met with. It was a monochord given to him by the organist Behnisch of Dresden, that first led to his learned researches on that instrument, and to his musical calculations, of which he afterwards made use when nominated, in 1739, member of the musical society of Mitzer. The tuning and repairs of harpsichords, which he was in the habit of occupying himself with, at length suggested to him his great invention of the piano-forte. Being at the time (1717) only a pupil at the school of the holy cross at Leipsic, he constructed a double model of his improved instrument, which he procured to be shown to the court in 1721. Although the king then testified his satisfaction at the invention, and from that time thousands of these instruments were constructed, Schroeter received neither reward, nor even the honour of being recognised the first discoverer of the improvement. He next turned his mind to another and not less important invention, namely, to make the organ play either *piano* or *forte* without any use of the stops. He had nearly succeeded in this, when, in 1740, a mechanic offered him five hundred crowns if he would communicate to him his invention, and cede to him his claim of being the author of it. Schroeter rejected this proposal with disgust, and soon abandoned the idea altogether. He wrote many musical works, chiefly theoretical, also a considerable number of practical pieces, both vocal and instrumental.

SCHROETER, (JOHANN SAMUEL.) This celebrated performer on and composer for the piano-forte was a native of Warsaw, and born in 1750. He came to London in 1782, where his talents were so highly appreciated, that although he formed a very advantageous matrimonial alliance, entering, at the same time, into an engagement never again to play in public, yet he soon found it impossible wholly to retire. He consequently was induced to accept the situation of music-master to the queen, in which he succeeded John Christian Bach. He also had an appointment under his present majesty, then prince of Wales, at whose concerts he performed, as well as occasionally at the private concerts of several of the nobility.

His compositions consist chiefly of concertos and sonatas for the piano-forte, the whole of which afford indications of great taste and judgment. Schroeter contributed very essentially towards the introduction of a naturally melodious performance on keyed instruments.

For some years previously to his decease, he lost his voice by a severe cold, and could not make himself understood otherwise than in a whisper. He died at Pimlico in 1788,

SCHROETER, (JOHANN HEINRICH) younger brother of the preceding, was born at Warsaw in 1762. At seven years of age he performed a concerto on the violin, at a public concert in Leipsic. About 1782 he came to this country, probably with his brother, and published here some duos for the violin.

SCHROETER, (CORONA ELIZABETH W.) sister of the two preceding, was born at Warsaw in 1748. About the year 1764 she made her *début* as a public singer at Leipsic, from whence, in 1778, she was engaged in the service of the duke of Weimar. She was especially celebrated for her singing of adagios. Her talent for vocal composition was also remarkable. This was evinced by twenty-five charming songs, published by her at Weimar in 1786.

SCHUBACK, (JACOBUS) syndic of the city of Hamburgh, was born there in 1726. To his extensive knowledge of jurisprudence, he joined an exquisite taste for music. He not only performed with skill on several instruments, and was a good conductor of an orchestra, but was also distinguished as a composer of and writer on music. He died at Hamburgh in 1784.

SCHUBART, (CHRISTIAN FRIEDRICH DANIEL) music director to the court and theatre at Stuttgard, was born at Obersontheim in 1739. He was destined by his friends for the church, but his extraordinary ability as a performer on the harpsichord, joined to his general musical talents, determined him, in 1766, to accept the proferred situation of organist at Ulm, which he exchanged afterwards for his first-mentioned situation at Stuttgard. His musical works consist of various theoretical essays, also several cantatas and other vocal music, published between the years 1783 and 1790. He was also celebrated in Germany as a poet. He died in 1791.

SCHUBARTH, (JOHANN CASPAR) singer and organist at Regensberg, was born at Rodach, in the principality of Coburg, in 1757. He was a pupil in composition of the celebrated Riepel. He published some sacred music, also left at his death, to his master Riepel, some of his manuscripts for publication. The first of these that appeared from the press, was his didactic work entitled "*Basschlussel*," containing instructions for beginners in, or amateurs of, composition.

SCHUBERT, (HEINRICH FRANZ) a celebrated violinist and composer for his instrument, was born at Prague in 1724. He died at the early age of thirty-four.

SCHUBERT, (JOHANN FRIEDRICH) a violinist and composer, was born at Rudolstadt in 1770. After leading various theatrical orchestras in Germany, he obtained, in 1801, the appointment of director of the orchestra of the theatre of Glogau, where he first evinced his talent for composition. In 1804, he removed to a similar situation at Ballenstedt. Schubert has published, amongst other works, a treatise on singing entitled "*Neue Singschule oder gründliche und vollständige anweisung zur singkunst in 3 abtheilungen mit hinlänglichen uebungsstücken*," Leipsic, 1804; also several operas of instrumental music.

SCHUBERT, (JOSEPH) chamber-musician to the elector of Saxony, was born in Bohemia in 1757. After studying the harpsichord at Prague, principally under the abbé Fischer, he went, in 1778, to Berlin, and in the following year was engaged as chamber-musician by the margrave of Schwedt, whose service he exchanged, in 1788, for that of the elector. He composed several operas, also many pieces of instrumental music. His works were published principally at Dresden, and bear date from the year 1780 to 1803.

SCHUERER, (ADAM) church composer to the elector of Saxony at Dresden, about the middle of the last century. His masses were greatly admired, both in Germany and other countries. He was one of the masters of Schuster.

SCHUERMANN, (GEORG CASPAR) chapel-master to the duke of Brunswick, was a celebrated composer, poet, singer, and performer on the harpsichord in the latter part of the seventeenth and beginning of the eighteenth century. In 1701, he was

sent by the duke to Italy for his improvement in music. On his return he produced several operas, two of which were published in Hamburgh, namely, "*Alceste*," in 1719, and "*Telemachus*," in 1721. He also composed many church cantatas, together with chamber music, both vocal and instrumental.

SCHULTESIUS, (JOHANN PAUL) perpetual secretary in the academy of the beaux-arts at Leghorn, was born near Cöburg in 1748. He was a pupil of Philip Emmanuel Bach. In 1773, he went to Italy, where he afterwards resided, enjoying the acquaintance and esteem of the first musicians of his day. He published several works on music, amongst which is "*A Treatise on Church Music*," 1 vol. 8vo. Leghorn, 1809. His practical works were chiefly for the piano-forte, on which he was an eminent performer. Many of them were published in various towns of Italy and Germany, and bear date between the years 1780 and 1797.

SCHULTZE, (CHRISTIAN AUGUST) composer, pianist, and distinguished performer on the tenor and violin, resided at Nuremburg in 1803. He was born in Saxony in 1759, where his father was a clergyman and great admirer of church music, keeping up on that subject a constant correspondence with the Bachs, Hiller, G. Benda, and other celebrated masters. Such a father gave his son, as may be supposed, the advantage of the best masters in the science of music, which at length qualified him for the situation of chapel-master at Nuremburg, to which he was elected in 1798. He published various cantatas, and some instrumental music.

SCHULZ (JOHANN ABRAHAM PETER) was a native of the territory of Lüneburg, in the Prussian dominions. During his youth, he studied music under Kirnberger at Berlin. Some time after he had completed his education, he was appointed by Frederick the Great music director of the French theatre at Berlin. He afterwards obtained the situation of chapel-master to prince Henry of Prussia, and went to reside at Reinsberg. An invitation, with the promise of a large salary, however, induced him in a short time to leave Reinsberg, and go to Copenhagen, as principal chapel-master to the king of Denmark. Schulz retained this situation till he was far advanced in years, when he was permitted to resign it, with a pension from the Danish court, and during the latter part of his life he resided almost entirely at Reinsberg. He died, however, at Schwedt in 1800.

The works of Schulz are known and esteemed through every part of Germany. He was undoubtedly a nervous and excellent composer, and also an elegant writer on the subject of music. He composed a great number of songs: his "*Athalia*," written at the request of prince Henry, is considered to be his best piece. He also composed the tunes to Uz's religious lyric poems. With respect to his other works, they consist chiefly of "*A Dissertation on the Theory of Music*," printed in the second volume of Sulzer's *Theory of the Fine Arts*, and another "*On the Influence of Music in the Formation and Character of a People*." He likewise published a sketch of *musical tables*, which might be employed in theoretical works on music, where proper types of the notes are wanting.

SCHULZ, (JOHANN PHILIP CHRISTIAN) born at Langensalza, in Thuringia, in 1773. After studying theology at Leipsic, he determined to quit that pursuit and devote himself to music. He first composed various light dramatic music for a minor theatre at Leipsic; where he also conducted the orchestra. From the year 1810, he also became director of the weekly public concerts at Leipsic. Several of his dramatic pieces, also some collections of songs, have been published at Leipsic, and are much admired. An extremely pleasing pastoral duet by this composer, adapted to English words, may be found in the *Vocal Anthology*.

SCHUSTER, (JOSEPH) chapel-master to the king of Sardinia and to the elector of Saxony at Dresden, and one of the most agreeable of German composers, was born at Dresden in 1748. His father, who was

chamber-musician and singer in the chapel royal of Poland, procured for his son's instructor in music Schurer, then composer to the elector of Saxony. Young Schuster next accompanied chapel-master Naumann, in 1765, in a journey to Italy, where he studied counterpoint at Venice under the celebrated Girolamo Pera, profiting at the same time by the lessons and advice of Naumann. The gay and brilliant style of his dramatic compositions procured a favourable reception for several of his operas at the Italian theatres during the three years that he resided in that country. The same justice was done to his talent on his return to Dresden, in 1772, when the elector nominated him his church and chamber composer. In 1774, he took a second journey to Italy, chiefly with a view of profoundly studying the style of the celebrated Padre Martini of Bologna: at the same time he took the opportunity of writing many more operas for the theatres of Naples and Venice. It was in this journey that the king of Naples appointed him his chapel-master. He again returned to Dresden in 1776, but in 1778 revisited Italy the third time, where, besides the honour and profit derived from his compositions, he now enjoyed the society of the celebrated Hasse, who was living at an advanced age in Venice. In 1781, Hasse confided to Schuster the last mass of his composition, to be presented to the elector of Saxony. In 1787, Schuster was nominated chapel-master to the elector, and the direction of the music, both at the chapel royal and opera, was confided to him, alternately with Naumann and Seydelmann. The characteristics of Schuster's works are gaiety and brilliancy. Some of his musical ideas are irresistibly comic, which causes his compositions to be highly popular in Germany. He died at Dresden in 1812. His principal compositions are as follows.

For the church: "*Missa à 4 voci,*" 1768; "*La Passione,*" Dresden, 1778; "*Ester,*" oratorio, Venice, 1781; "*Il Moisé riconosciuto,*" oratorio, Dresden, 1786; "*Betulia liberata,*" oratorio, Dresden, 1797; "*Confitebuntur,*" a psalm; "*Te Deum,*" 1800; and "*Gioas, Re di Giuda,*" Dresden, 1803. For the theatre: "*The Alchymist,*" opera; the airs in "*The Philistine,*" by Junker; "*The Desert Isle,*" opera, in one act; "*Keep your level,*" operetta; "*La Fedeltà in Amore,*" Dresden; "*L'Idolo Cinese,*" Dresden, 1774; "*La Didone abbandonata,*" Naples, 1776; "*Il Demofoonte,*" Forti, 1776; "*L'Amore Artigiano,*" Venice, 1776; "*La Schiava liberata,*" Dresden, 1777; "*La Didone,*" Venice, 1779; "*Ruggiero e Bradamante,*" Padua, 1779; "*Creso in Media,*" Naples, 1779; "*Le Bon Ton,*" opera buffa, Venice, 1780; "*Amor e Psyche,*" Naples, 1780; "*L'Isola disabitata,*" Naples, 1781; "*Il Marito Indolente,*" Dresden, 1782; "*Il Pazzo per Forza,*" Dresden, 1784; "*Lo Spirito di Contradizione,*" Dresden, 1785; "*Gli Avari in Trappola,*" 1787; "*Rubenzahl, ossia il vero Amore,*" Dresden, 1789; "*Il Servo Padrone,*" Dresden, 1793; "*Osmano, Dey d'Algeri,*" Dresden, 1800; "*Clori e Fillide,*" a pastoral, for soprano and tenor voices, with an accompaniment for two violins and bass; and several German operettas, probably translated from the Italian. For the chamber: "6 *Divertimenti per il Cemb. con V.;*" "*Concerto for the Harpsichord;*" "*Musikalische Todterfeyer,*" Dresden, 1791; "*Six petites Pièces pour le Clav. avec V.*" Dresden, 1796. Several of his symphonies and instrumental pieces may also be found in manuscript at Traeg's in Vienna.

SCHUTZ, (Gabriel) a celebrated musician at Nuremburg, died there in 1711.

SCHUTZ, (Jacobus Balthazar) son of the preceding, was a celebrated violinist and singer at Nuremburg, where he died in 1700, aged thirty-nine.

SCHUTZ (Heinrich) was born in the year 1585 at Kösteritz, a village on the river Elster, in Voightland. His grandfather was a privy-counsellor, and his father a burgomaster of Weissenfels. In 1599, he was introduced to the count palatine Moritz, at his court of Hesse-Cassel, and was, by the direction of that prince, instructed in languages and the arts. Having per-

fected himself in the rudiments of literature, he was admitted about eight years afterwards into the university of Marburg, and began to study the law. In this he made great proficiency; but his patron finding that he had an invincible propensity to music, generously offered to take him from the university, and, at his own expense, to place him under the tuition of Gabrielli, at that time a celebrated musician at Venice. This offer was so entirely accordant to the wishes of the young man, that it was immediately accepted. Schutz went to Venice, and continued there until the death of his master, which took place in the year 1612.

He then returned to Hesse-Cassel, and the count palatine settled on him an annual pension of two hundred guilders, and at the same time honoured him with a gold chain and medal. In 1628, having a desire to revisit Italy, he obtained permission for that purpose, and during his abode at Venice, in the year following, he published a collection of motets, with the title of "*Sigillarius.*"

Soon after his return to Dresden the electorate of Saxony became the seat of war. Not liking therefore to make that city the place of his residence, he accepted an invitation from his Danish majesty to reside at Copenhagen. From thence he afterwards removed to Brunswick Lunenburg, and in 1642 returned to Denmark, where he was appointed director of the king's music. Towards the latter end of his life he became very deaf, and employed much of his time in reading the Scriptures and in the study of theology. He did not, however, renounce the science of music, for in his retirement he composed many noble works. He set to music several of the psalms, and the history of the passion as it is recorded by three of the evangelists. He died in the year 1672, in the eighty-eighth year of his age.

His principal works are: "*Historie der Auferstehung Jesu Christi,*" in seven books, published at Dresden in 1623; "*Kleinen geistlichen Concerten,*" for one, two, three, four, and five voices, at Leipsic, 1636; and "*Symphoniæ Sacræ,*" the first part of which was published at Friburg, in 1629, the second at Dresden, in 1647, and the third in 1650. Eleven years after this period all the works of Schutz were reprinted together at Dresden.

SCHWACHHOFFER, (Ignaz) chapel-master to the elector of Mentz, in 1742.

SCHWACHHOFFER, (Joseph, Andreas, and Anton) three brothers of the preceding, were violinists in the chapel of the elector of Mentz. Joseph and Andreas were also violoncellists, and published some music for that instrument in Paris.

SCHWANBERG, (Johann) chapel-master to the duke of Brunswick, was born at Wolfenbuttel in 1740. After having familiarized himself in early life with the works of Graun, which he took for his model, he visited Italy, with the permission and at the expense of the duke of Brunswick, and resided in that country about six years, where he received instructions from the best masters of the age, and amongst others from Saratelli and Latilla. On his return to Germany he was considered an excellent dramatic composer, and was also celebrated for his performance on the harpsichord. He composed several cantatas, also some harpsichord music, only one opera of which was published. The following are amongst his principal operas, which also remained in manuscript: "*Adriano in Siria,*" 1762; "*Solimano,*" 1762; "*Ezio,*" 1763; "*Talestri;*" "*La Didone abbandonata;*" "*Issipile,*" 1766; "*Zenobia;*" "*Il Parnasso accusato e difeso;*" "*Antigono;*" "*Romeo e Giulia,*" 1782; and "*L'Olimpiade,*" 1782.

SCHWARTZKOPFF, (Theodor) chapel-master to the duke of Wurtemburg at Stuttgard, flourished towards the end of the seventeenth and beginning of the eighteenth century. He published "*Fuga Melancholiæ Harmonica,* i. e. *Concentus Sacri, Missas, Psalmos, et Hymnos continentes, à* 4 *vocibus necessariis, et* 5 *instrum. ad libitum,*" Stuttgard, 1648, and "*Harmonia Sacra,* i. e. *Psalmi à* 1, 2, 3, 4, 5, *et* 6 *voci, concert. et Instrum.,*" Stuttgard, 1697,

SCHWARZ, (Andreas Gottlob) a celebrated German performer on the bassoon, was born at Leipsic in 1743. About the year 1783, he came to England, and was engaged as principal bassoon for some of the concerts of the following season.

SCHWARZ, son of the preceding, and born at Ludwigsburg in 1768, was an excellent performer on the bassoon. He came to this country with his father, and was engaged in the band of his present majesty, then prince of Wales. He afterwards went to Berlin, and was appointed first bassoon in the chapel royal there.

SCHWEGLER, (Johann David) a celebrated performer on the hautboy and composer for wind instruments, was born at Endersbach in 1759. He was in the service of the duke of Wurtemburg, and, up to the year 1789, had published a great quantity of instrumental music.

SCHWEIGL, (Ignaz) a violinist, probably resident at Vienna, published in that city, in 1786, a method for the violin under the title of "*Grundlehre der Violin, zur Erleichterung der Lehrer und zum Vortheil der Schüler gründlicher Unterricht, die Violin zu spielen. Worin sich die Anfänger von den Ersten Grundsätzen allgemach zum Begriffe eines Contrapuncts Nachahmungen Kanon einer Fuge geführt wird. Vor jene zum Vortheile, die weder von Mitteln noch von Lehrmeister unterstützet werden können.*"

SCHWEITZER, (Anton) chapel-master to the duke of Gotha, was born at Coburg in 1737. He composed various dramatic works for the German stage, amongst which the opera of "*Alceste*" is considered his *chef-d'œuvre*. He died in 1787, in the fifty-first year of his age.

SCHWEMMER, (Heinrich) a musician and esteemed composer at Nuremburg, was born in Franconia in 1621. He was a pupil of Kindermann. He formed many excellent pupils, amongst others, Johann Krieger, Pachelbel, Gabriel Schutz, and M. Zeidler. He died in 1696.

SCHWENKE, (Christian Friedrich Gottlieb) son of Johann Gottlieb Schwenke, a performer on the bassoon at Hamburgh, was born at Hanover in 1766. He was a pupil in counterpoint of Kirnberger, and was an eminent composer of vocal music, chiefly of cantatas and oratorios. He succeeded the celebrated Emmanuel Bach as music director at Hamburgh. His principal works bear date from 1789 to 1799, but few of them have been published.

SCHWINDEL (Friedrich) is the composer of several overtures and symphonies for a full band, as well as of quartets, trios, and duets, and some sonatas for the piano-forte. The former, which were thought so pleasing and excellent before the Vienna school was known, seem to have been wholly laid aside in our own country since the departure of Giardini, with whom they were in high favour. But though they have been admired by dilettanti in Germany, those professors who allowed the author to have genius denied him taste and correctness. Schwindel died at Carlsruhe in 1786.

SCIROLI, (Gregorio) chapel-master at Naples, and previously music-master to the conservatory at Palermo, published at Paris, in 1770, "*Six Trios for the Violin*," Op. 1.

SCOLARI, (Giuseppe) an Italian dramatic composer, resident at Vienna towards the close of the last century, produced many works for the different theatres of Italy. Amongst his operas we can name the following: "*Pandolfo*," 1745; "*La Fata Maravagliosa*," 1746; "*Olimpiade*," 1747; "*Il Vello d'Oro*," 1749; "*Chi tutto abbraccia nulla stringe*," Venice, 1753; "*La Conversazione*," 1758; "*Artaserse*," 1758; "*Alessandro nell' Indie*," 1758; "*Il Ciarlatano*," 1759; "*La Buona Figliuola maritata*," 1762; "*Cajo Mario*," Milan; "*La Famiglia in Scompiglio*," Dresden, 1766; and "*La Donna Stravagante et la Schiava riconosciuta*," Venice, 1766.

SEBASTIANI, (Claudius) organist at Metz, published, in 1553, a singular work, entitled "*Bellum musicale, inter plani et mensuralis cantus reges, de principatu in musicæ provinciæ obtinendo contendentes.*" This book is ludicrously descriptive of a

contest between the king of plain descant and the king of figurate descant, which latter gains the victory, and afterwards, on a treaty of peace being concluded, the empire of church music is divided between them.

SEBASTINI DI ALBANO, (P. Louis, jun.) an Italian ecclesiastic and musical writer, died at Rome in 1809. He published in that city, in 1789, a work entitled "*Elements of the Theory of Music*," and at Venice, in 1802, "*An easy and sure Method of composing Fugues.*"

SEIDEL, (Friedrich Ludwig) organist of St. Mary's church at Berlin, published there, between the years 1792 and 1802, several collections of vocal, and some instrumental music.

SEIDLER, (Ferdinand Augustus) an excellent German violinist of the chapel royal at Berlin, was born in that city in 1778. From the age of ten he belonged to the above chapel.

SEJAN, (Nicholas) born at Paris in 1743, was a harpsichord and organ pupil, from the year 1753, of his uncle Forqueray, organist of St. Merry. At the age of thirteen, having previously learnt the elements of composition under Bordier, young Sejan played at St. Merry an extemporaneous *Te Deum*, which astonished Daguin, Couperin, and some other celebrated organists who were present. In 1760, before he had attained his fifteenth year, he stood for the situation of organist of St. Andre-des-Arcs' parish church, which he obtained against a strong competition. In 1772, he was nominated joint organist of the cathedral of Notre-Dame, and in 1783 organist of St Sulpice. In 1789, he was appointed court-organist; he was also made professor of his instrument at the conservatory, from its first formation. Finally, he became organist of the church of the Invalides. Three only of the works of this great organist were published, namely, "*Six Sonatas for the Piano-forte, with V.*;" "*A Collection of Rondeaux and Airs*;" and some "*Trios for the Piano-forte, with V. and B.*"

SELLE, (Thomas) singer, minor canon, and music director of the cathedral at Hamburgh, was born in Saxony in 1599. He composed several masses and other sacred works, and also wrote some books on music. He died at Hamburgh in 1663.

SELVAGGI, (G.) a Neapolitan amateur composer, resident in France since the year 1797. He published two sets of romances in 1798 and 1799. He is said, by the editors of the French Dictionary of Musicians, to have brought into France the most complete collection that exists of the compositions of Palestrina and Durante.

SENAILLIE, (J. B.) a good French violinist and composer for his instrument, died at Paris in 1730, aged forty-two.

SENESINO, (Francesco Bernardo.) See Bernardi.

SENFL, (Ludwig) chapel-master to the duke of Bavaria, about the year 1530, was a native of Zurich, and a pupil of Heinrich Isaac. Martin Luther preferred Senfl's motets to those of any other composer; and Sebaldo Hayden, in the preface to his work *De Arte Canendi*, calls him *In Musicâ totius Germaniæ Princeps*. He probably died about 1555.

SENS, (Imbert) a performer on the serpent at one of the churches at Paris, published there a method for his instrument in 1780.

SERACINI, (Claudio) a composer, born at Sienna in the beginning of the seventeenth century, published, in 1624, a vocal work entitled "*Seste Musiche.*"

SERFINI, (Giovanni Bernardino) chapel-master at Perugia, and composer in the first years of the seventeenth century.

SERINI, (Giuseppe) a composer, born at Cremona, resided, in the latter years of the seventeenth century, at Vienna.

SERRA, (D. Paolo) singer in the papal chapel at Rome in 1768, in which year he published in that city "*Introduzzione Armonica sopra la nuova serie de suoni modulati oggidì.*"

SERRE, (L. A.) a miniature painter and musician at Geneva, was a great antagonist of the theories of Rameau and Tartini, and published the following works:

"Essais sur les Principes de l'Harmonie," Paris, 1753. *"Observations sur les Principes de l'Harmonie, occasionées par quelques Ecrits modernes sur ce Sujet, et particulièrement par l'Article 'Fondamental' de M. d'Alembert dans l'Encyclopédie, le Traité de Théorie Musicale de M. Tartini, et le Guide Harmonique de M. Geminiani,"* Geneva, 1763.

SEUFERT, (GEORG VALENTIN) a musician at Wurtzburg, was born in 1771. He was a good tenor singer and agreeable vocal composer.

SEXTON, (WILLIAM) organist, subprecentor and master of the choristers of St. George's chapel, Windsor, and lay-clerk, &c. of Eton college chapel, was admitted as a chorister to both of the above chapels in 1773, being in the ninth year of his age; and here, in passing, we will remark, that one of the most singular circumstances in his life is, that from the above period to the present, being a space of nearly fifty-one years, he has never been absent from his professional duties so long as fourteen days at one time. He was next placed as a pupil under Edward Webb, a celebrated organist of Windsor and Eton, and brother-in-law to the late provost of Eton and canon of Windsor, Dr. J. Davis. He next officiated as deputy organist, &c. till the year 1801, when he was appointed organist of St. George's chapel, at the same time continuing his duties at Eton college, the organist there being alive, but past duty; so that both master and scholar may be said to be (to use a professional phrase) real cathedralists. Sexton has composed some anthems, canons, glees, songs, &c. but has not published any of them. In 1808, he printed a volume of eight anthems by Handel, composed for the duke of Chandos. These he shortened and arranged for the organ and voices, for the use of cathedrals.

SEYDELMANN, (FRANZ) chapel-master at Dresden, was born there in 1748. He learnt the elements of his profession of C. J. Weber, and afterwards studied counterpoint under chapel-master Naumann, who, together with Schuster, he accompanied in their journey to Italy, in 1765. On his return to Dresden, he was nominated, in 1772, church and chamber composer to the court, and was directed to perform the duties of conductor of the opera and chapel-master alternately with Naumann and Schuster. He composed some harpsichord sonatas, several oratorios, and the following amongst other operas: *"The Wounded Hussar;"* *"La Bella Arsene,"* 1780; *"Il Capricio corretto;"* *"La Figliuola di Misnia,"* 1784; *"Il Mostro,"* 1787; *"Il Turco in Italia,"* 1788; *"Amor per Oro,"* opera buffa, 1790; and *"La Serva scaltra."* He died at Dresden in 1806.

SEYFARTH, (JOHANN GABRIEL) chamber-musician, violinist, and ballet composer at Berlin, was born in 1711. After finishing his musical studies under the organist Walther for the harpsichord, Hock for the violin, and Fasch for composition, he entered the service of prince Henry of Prussia. He wrote much instrumental music, besides many works for the theatre. He died at Berlin in 1796.

SEYFRIED, (IGNAZ H. M. VON) chapel-master of the new theatre at Vienna, was born there in 1776. He was intended to be brought up for the law, but his passion for music soon became irresistible. He composed various operas for the Schikaneder theatre at Vienna, between the years 1796 and 1810. He also composed much instrumental music.

SHEELES (JOHN) was an English harpsichord master, and the author of two collections of lessons for that instrument, in the first half of the last century.

SHEPHARD, (JOHN) an English contrapuntist of the sixteenth century, studied music at Oxford. Several of his works are to be found in the publication entitled *"Mornyng and Evenyng Prayer and Communion, set for the Voyce, in foure Partes; to be sung in Churches, both for Men and Children, wyth dyvers other godly Prayers and Anthems, of sundry Men's doynges,"* London, 1565.

SHERARD, (JAMES) an English apo-

thecary, composed, early in the last century, two operas of sonatas, which might easily be mistaken for the compositions of Corelli.

SHERIDAN, (Mrs.) See Linley.

SHIELD, (William.) This very eminent English composer was first taught to modulate his voice and practise the violin, when he was only six years old, by his father; and subsequently received a few lessons of thorough-bass, in his infancy, from the celebrated Avison, of Newcastle upon Tyne. At the death of his father, he was bound by indenture to Edward Davison, boat-builder, in South Shields; and during his apprenticeship, for want of better violin performers, led the Newcastle subscription concerts, where he repeatedly played the solo parts of Geminiani's and Giardini's concertos. Having produced an admired specimen of sacred music, when the new church was to be consecrated at Sunderland, he was requested to compose the anthem, which was performed by the then excellent Durham choir, to an immense congregation. At Scarborough, in the fashionable Spa season, he was the occasional leader of the concerts, and the constant one in the orchestra of the theatre, for which he composed many songs, written by the late ingenious pastoral poet Cunningham, who was an actor in Bates's company at that period. At one of the concerts, he was importuned by the late eminent professors, Fischer and Borghi, to fill a vacant seat in the orchestra of the Italian Opera-house, which gratifying offer was most readily accepted, and that great musical general, Giardini, placed him in the rank of the second violins; but the following season the late excellent leader, Mr. Cramer, removed him to the principal viola; at which post he remained eighteen years, in the course of which time he produced upwards of twenty operas for Colman's and for Covent-garden theatre: of the latter, he became the musical director, and was also appointed one of the musicians in ordinary to his majesty. His engagements comprised Bach and Abel's concerts, the Professional concerts, the Ladies' Friday concert, the grand Sunday concerts, and the Wednesday concert of ancient music; from the latter of which he withdrew, as the necessary attendance at the Monday's rehearsal interfered with his theatrical duty; but lord Sandwich, who was the influential friend of Mr. Harris and Joah Bates, commanded his return to a duty which he always performed with profitable pleasure, and at last relinquished with mortifying regret. Shield had the good fortune, about this time, to travel from London to Taplow with the greatest of instrumental composers, Haydn; and gained more important information by four days' communion with that founder of a style, which has given fame to so many imitators, than ever he did by the best directed studies in any four years of any part of his life; he therefore has to ascribe the chief part of his success to adventitious circumstances. In the summer of 1791; he accompanied his extraordinary countryman, Ritson, to Paris; from which city he proceeded, with several agreeable foreigners, to Italy, who, like himself, were anxious to improve their taste by being auditors and spectators of operatical performances in Turin, Milan, Bologna, Piacenza, Parma, Lodi, Modena, Florence, Sienna, and Rome. There he remained stationary, until he became familiar with the object of his journey; after which he returned with the courier to Turin, and from thence, by the speediest conveyances, in 1792, to resume his reserved situations in London.

Soon after this period, he published his well-known "*Introduction to Harmony*," and ever since has been studious to augment his knowledge of the divine art and science of music. At the death of sir William Parsons, his majesty George IV. most graciously appointed him master of his musicians in ordinary. Of the merits of Shield as a composer, we cannot more justly speak than in the words of the *Quarterly Musical Review*. "Late as he appeared, he struck out for himself a style of writing, pure, chaste, and original. His great prominent characteristic, however, is simplicity. No composer has ever woven

so few notes into such sweet and impressive melodies, while the construction of the bass and harmony is alike natural, easy, and unaffected. We cannot open one of his operas without being instantly captivated with this quality of his music. In such delightful little entertainments as '*Marian*' and '*Rosina*,' his airs breathe all the freshness, and purity, and beauty of rural life, though the more ornamented and difficult parts are carried far beyond the common style of bravura. Shield appears to have been singularly fortunate in the great compass and agility of the female singers for whom he wrote his airs of execution. In '*Marian*' there is an hautboy song of amazing extent and much complication. In most of his works where he introduces bravuras, we find passages combining the difficulties of execution, in a manner which, if not absolutely new, lay considerable claims to novelty, and full of the same ingenious cast of expression that is discernible throughout all the parts of his style. Perhaps no writer is so remarkable for songs containing so much that is strictly national. After Purcell, we consider Shield to be the finest and most perfect example of really English writers. Ballads, in all the different modes of sentiment and description, abound in his operas. Sea and hunting songs, the rural ditty, the convivial song and glee, the sweet sentimental ballad, are so frequent, that indeed, with the occasional interposition of songs of execution, they may be said to make up the customary and continual alterations from air to air. It will strike the observer as singular, that the later composers for the stage should have made so little use of the minor key. Shield has applied it in a most beautiful manner. In the course of our study and analysis of his compositions, we have been led, from time to time, to regret the incessant appetite for novelty in the public, which calls for such continual change of food, and that can lure us 'from this fair mountain,' but too often 'to batten on a moor.' Yet, nevertheless, the taste of our own age bears us out in the belief, that as much of Mr. Shield's music will descend to posterity, carrying with it the intrinsic marks of English genius, as of any other writer since the days of Arne. As a whole, we have found nothing superior to '*Rosina*.' His works are very numerous, though in many of his pieces he has availed himself, with felicity, of popular airs, and of selections from Handel and foreign composers."

The titles of Shield's published works are as follows: "*An Introduction to Harmony*," "*A Cento*," "*Six Canzonets*," "*Two Sets of Trios for a Violin, Tenor, and Violoncello*." Dramatic pieces: "*Flitch of Bacon*;" the words were written by the late sir Henry Bate Dudley, being his first dramatic attempt. "*Rosina*," "*Poor Soldier*," "*Marian*," "*Farmer*," "*Hartford Bridge*," "*Woodman*," "*Robin Hood*," "*Abroad and at Home*," "*Fontainbleau*," "*Noble Peasant*," "*Crusade*," "*The Travellers in Switzerland*," "*Omai*," "*Lord Mayor's Day*," "*Picture of Paris*," the major part of "*Oscar and Malvina*," "*Lock and Key*," "*Patrick in Prussia*," "*Choleric Fathers*," "*Netley Abbey*," "*Two Faces under a Hood*," &c. &c. Single pieces which remain popular: "*Shakspeare's Loadstars*," "*The Thorn*," "*The Bird of the Rose*," "*O bring me wine*," "*The Wolf*," "*The Heaving of the Lead*," "*The Post Captain*," "*Old Towler*," "*The Streamlet*," "*The Ploughboy*," "*Let Fame sound her trumpet*," "*The pretty little heart*," "*How shall we mortals*," "*Village Maids*," "*Ah, well-a-day, my poor heart*," "*The Battle Song*," "*I've traversed Judah's barren land*," "*'Tis no harm to know it, ye know*," "*Heigho!*" "*Tom Moody*," "*Poor Barbara*," "*The Literary Fund Glee*," "*Johnny and Mary*," better known by its beginning "*Down the bourne and through the mead*," the words of which were furnished by the late Mr. Holcroft; although this ballad has been frequently inserted in the collections of inaccurate editors, in the class of original Scottish songs. "*The Prince and old England for ever*," "*Our Laws, Constitution, and King*," "*Oxford-*

shire Nancy bewitched!" composed at the request of Mr. Garrick, after that monarch of the histrionic art had ceased to be the greatest ornament of the British stage.

SHUTTLEWORTH, (Obadiah) organist of the church of St. Michael, Cornhill, London. He played the first violin at the Swan concert in Cornhill, from the first institution of that society till the time of his death, which took place about the year 1735. He was besides a very good composer, and wrote twelve concertos, and various sonatas for violins, of which some of his friends were favoured with manuscript copies.

SIEBER, professor and editor of music at Paris, was born in Franconia. In 1765, he was received in the orchestra of the royal academy of music as first horn. He was celebrated for his editions of the classical instrumental works of all Europe.

SIEBER, (Georges Julien) son of the preceding, and born at Paris in 1775, was a pupil of Nicodami for the piano, and of the celebrated Berton for composition. He has composed some piano-forte and vocal music, and is also proprietor of a music warehouse.

SIEBERS, (Johann Friedrich Ludwig) organist of the cathedral at Magdeburg from the year 1776, previously to which time he had held the same situation at Brunswick. He published, amongst other works, "*Songs from the Romance of Siegwart*," Magdeburg, 1779; "*A Symphony for the Harpsichord, with Accompaniments*," Frankfort; and "*Three Sonatas for the Harpsichord*," Op. 1, Berlin. He died at Magdeburg in 1806.

SIEBIGK, (Christian Albrecht L.) a professor at Breslau, in 1804, resided, about the year 1797, in Leipsic, where he published some music for the piano-forte. He has since edited, at Breslau, a work entitled "*Museum Berühmter Tonkunstler*," which contains biographical sketches and portraits of several of the most eminent modern musicians, amongst others of Sebastian Bach, Haydn, Mozart, Clementi, Zumsteeg, F. W. Rust, &c.

SIGISMONDO D'INDIA, knight of the order of St. Mark, and born at Palermo, in Sicily, flourished about the year 1610, not only as a skilful musical performer and composer, but also as a poet. In his works, Dr. Burney found the earliest specimens of recitative. Amongst his published works were "*Madrigali à 5 voci*," Op. 1, Venice, 1611; "*Madrigali à 5 voci*," Op. 2, Venice, 1611; "*Le Musiche del Cavalier Sigismondo d'India, Lib. 5*," Venice, 1623; and "*Motetti*," Venice, 1627.

SILVANI, (Giuseppe Antonio) chapel-master of St. Stephen's church at Bologna, published there, in 1720, his eleventh opera, comprising four masses for four voices.

SIMMS, (John) a native of Staffordshire, and the father of a celebrated musical family, is descended from respectable parents, who gave him a good commercial education, and intended him to fill the situation of clerk in a merchant's counting-house. He however continued in his father's business, (the iron trade) during the early part of his life, when, being passionately fond of music, he amused himself, in his leisure hours, in the cultivation of that art, and afterwards became a respectable amateur performer on several instruments, particularly the organ and violin. Possessing also a mechanical genius, he directed his attention to the construction of musical instruments, and, without the aid of instruction, produced several excellent specimens, one of which, namely, an upright harpsichord, was exhibited to an audience of the first distinction and respectability; among whom were the present dowager countess of Stamford and family, the late viscount Dudley and Ward, &c., who expressed the greatest satisfaction at its mechanism. From knowledge thus acquired, he, during the last thirty years of his active life, was in great practice as a tuner and repairer of musical instruments, and was employed by a large circle of nobility and gentry in the counties of Stafford, Worcester, Salop, &c. by whom he was greatly esteemed, and his skill highly appreciated. He married early in life, and had the satisfaction of having a wife equally musical.

This union was productive of a family consisting of eight sons and two daughters, all of whom played at an early age; which enabled them on several occasions to give concerts of vocal and instrumental music without other assistance. There are now five of the sons in the profession of music, namely, Bishop Simms, organist of St. Philip's church and St. Mary's chapel, Birmingham; James Simms, organist of Bromsgrove and Chaddesly; Edward Simms, organist of Ashburn and Oakover; and Samuel and Henry Simms, organists, Stourbridge. From their originality of style, genuine taste, and neatness of execution, they have not only established a high reputation in their respective situations, but have called forth warm expressions of approbation from strangers. On some occasions, where opportunity has offered, their performance has been honoured by high encomiums from some of the first judges in the kingdom; amongst whom was the late William Knyvett, organist to his majesty, who, on hearing James and Henry perform on the piano-forte, (at Mr. Shirley's, Summer Hill, near Stourbridge, in the presence of lady Dudley, the Misses Abrams, and a select party) expressed in rapturous terms the high opinion he entertained of their merit. In the sacred department of their profession, the rich variety and novel effects produced by their judicious management of the organ, together with their manner of conducting the singing in their respective churches, have not only been held in high estimation by the officiating ministers and congregations, but have, in many instances, attracted the notice and admiration of several dignitaries of the church, namely, the late Dr. Porteus, bishop of London, Dr. Law, bishop of Chester, &c. Their compositions, sacred and secular, are rather numerous, but they have only yet published those contained in the subjoined list: "*Addison's Version of the Nineteenth Psalm,*" the music arranged from Haydn's grand chorus in the *Creation*, by B. Simms; "*A favourite Waltz, with Variations,*" dedicated to the ladies of Caverswall convent, by E. Simms; "*The Bath Waltz, with Variations,*" by E. Simms; "*A Grand March,*" by E. Simms, arranged with a rondo, for the piano-forte, by S. Simms; "*A Welsh Melody, con Variazioni alla Fantasia,*" by H. Simms; "*An American Air,*" by H. Simms; "*An Irish Melody, arranged as a Rondo,*" by H. Simms; "*The Falls of the Clyde, with Variations,*" by G. F. Simms, (son of E. Simms); and "*Les Faiseurs de Foin, a Rondo for the Piano-forte,*" by G. F. Simms.

SIMMS, (EDWARD, junior) eldest grandson of Mr. John Simms, is resident at Coventry, as a professor of music; and is much esteemed, both there and in London, as an organ and piano-forte player and teacher. He commenced the study of music at six years of age, under his uncles, the Messrs. Simms of Stourbridge, under whom he practised with great success, for about twelve years. He subsequently became a pupil of Kalkbrenner, in London, from whom he has at various times received the most flattering encomiums on his compositions and performance. His published works for the piano-forte are: "*The Blue Bells of Scotland, with Variations,*" dedicated to Kalkbrenner; "*An original March and Rondo,*" dedicated to the Harmonic Society, Coventry; "*Summer's Eve, Theme with Variations,*" dedicated to the countess of Craven; "*The Rising of the Lark, Air with Variations;*" "*Une Petite Fantaisie on an English Air;*" "*Second Fantasia, on a Popular Scottish Melody,*" dedicated to Miss Dettmer; "*Third Fantasia, on a favourite Scotch Air, and Variations,*" dedicated to Miss Adams, of Anstey Hall; "*A favourite Sicilian Air, with Variations,*" dedicated to Miss Morris; "*Cease your Funning, with six new Variations,*" dedicated to the Misses Beck, of Allesby Park. The greater part of the above compositions were produced at an early age. He has likewise since written many original pieces for the organ, as well as twenty psalm tunes in the old church style, in score, for four and five voices, with a considerable number of chants and secular glees, which are not at present published.

SIMONELLI (MATTEO) was a singer in the pontifical chapel in the year 1662, and was, in the language of the Italian writers, a grand contrapuntist; for which reason, and for his excellence in the church style, he has been called the Palestrina of his time. In teaching, he was extremely successful, and he had the honour of being the first master to Corelli.

It does not appear that any of his compositions were ever published; but his works were preserved with great care in the college of the pontifical singers at Rome.

SIMONIDES. There were in antiquity many poets of that name; but by the marbles it appears, that the elder and most illustrious of them was born in the fifty-fifth Olympiad, five hundred and thirty-eight years before Christ, and died in his nineteenth year; which nearly agrees with the chronology of Eusebius. He was a native of Ceos, one of the Cyclades, in the neighbourhood of Attica, and the preceptor of Pindar. Both Plato and Cicero gave him the character not only of a good poet and musician, but speak of him as a person of great virtue and wisdom.

SIMPSON, (CHRISTOPHER) one of the most eminent musicians of his time, was the author of two treatises on music, and was likewise much celebrated for his skill in playing on the viol. Of his birth and education we meet with no records, except that, in his younger days, he was a soldier in the army raised by William Cavendish, duke of Newcastle, for the service of king Charles I. against the parliament; that he was a member of the Romish communion, and was patronised by sir Robert Bolles, whose son he taught to play on the viol.

In 1665, he published, in a thin folio volume, a work entitled "*Chelys Minuritionum*," printed in two columns, one English, the other Latin.

In the dedication to sir John Bolles, the son of his patron, he asserts to him, that, as the book was written for his instruction, so it had made him not only the greatest artist, but the ablest judge of its contents of any unprofessional person in Europe; and, for his authority, refers to a copy of verses printed at Rome, occasioned, as he says, by the excellent performance of his pupil on the viol, at a music meeting there. He concludes by intimating, that the Latin translation was the work of a Mr. William Marsh.

The design of the treatise is to render familiar a practice which the performers on the viol da gamba, about the time of its publication, were emulous to excel in, namely, the making of extemporary divisions on a ground-bass; but, as this required some previous knowledge of the principles of harmony, the author here undertakes to unfold them.

It is divided into three parts: the first contains instructions at large for playing on the instrument; the second teaches the use of concords and discords, and is, in truth, a compendium of descant; and the third part contains the method of managing the division to a ground, which is illustrated by many examples.

In 1667, Simpson published "*A Compendium of Practical Music*," in five parts; containing, 1. the rudiments of song; 2. the principles of composition; 3. the use of discords; 4. the form of figurate descant; 5. the contrivance of canon.

The first part contains little more than what is to be found in every book that professes to teach the precepts of singing.

The second part treats of the principles of composition and of counterpoint, intervals, and concords, with their use and application; of the key or tone; and of closes or cadences belonging to the key. From the directions here given, it appears that it was the ancient practice to frame the bass part first.

He begins his rules for composition with directions how to frame a bass, and how to join a treble to a bass; after which he proceeds to composition of three, four, five, six, seven, and eight parts; and to compositions for two choirs or choruses each.

The third part of the book teaches the use of the discords, and shows the nature of

syncopation, and of relation enharmonical. Here he takes notice of the three scales of music; the diatonic, the chromatic, and the enharmonic, of which he gives a concise, but clear definition.

He inclines to the opinion that the modern scale, in which the octave is divided into twelve semitones, is, in fact, a commixture of the diatonic and chromatic.

The fourth part relates to the form of figurate descant; and treats first, in a very concise and perspicuous manner, of the ancient modes or tones. In his directions for figurate descant, the author shows how they are made to pass through each other, and speaks of the consecution of fourths and fifths, thirds and sixths. He explains the nature of fugue in general, and then gives directions for constructing a fugue *per arsin et thesin*, and also a double fugue.

He next treats of vocal music, which, he says, is to be preferred to that of instruments, because, of all sounds, that of the human voice is most grateful. He mentions the different kinds of vocal music in use in his time, and afterwards speaks of music composed for instruments. Of the latter he observes, that it, no less than vocal music, abounds in points, fugues, and all other figures of descant.

The fifth part is on the subject of canon, a species of composition in which the author says our countrymen have been particularly excellent. He explains the method of composing canon in two and three parts, as also canon in the unison; syncopated or driving canon; canon a note higher or lower; canon rising or falling a note each repetition; retrograde canon, or canon *recte et retro;* double descant, in which the parts are so contrived that the treble may be the bass, and the bass the treble; and canon on a given plain song, with examples of each.

Lastly, he gives direction for the composition of the catch or round, called by some, canon in the unison.

SINCLAIR (JOHN) was born near Edinburgh, in the year 1790, and from a child received constant instructions in music. When a boy, he was very partial to the stage, and passed all his leisure hours in performing plays with his little companions, in a place they procured for the purpose in Edinburgh. At length, being desirous of trying his success in a regular theatre, he and one of his schoolfellows earnestly entreated the prompter of the Edinburgh theatre to hear them recite, which he declined, but offered to furnish them with a letter of recommendation to a friend of his, the manager of a country theatre not far distant. Sinclair and his friend having however some doubts as to the contents of the letter, agreed to make themselves acquainted with them before presenting it, when they found it contained as follows: "Dear Sam, This will be presented to you by two young gentlemen, who are determined to go to h—ll their own way, and as I know no one so intimate with the old gentleman as yourself, I intrust them to your care. Yours, truly, D. Mountford."

The letter of introduction it may easily be imagined was not delivered. Sinclair's attachment to the stage having now come to the knowledge of his father, it was looked upon by him (a devout follower of the church of Scotland) with the utmost horror, and his future attendance at theatrical meetings was strictly prohibited; but still the son so particularly disliked the profession his father wished to bring him up to, that he resolved at last to run away from home. At this time, Gow, of Edinburgh, was applied to by the late colonel Campbell, of Shawfield, to prevail on Sinclair (whose musical abilities were then much admired) to join his regiment as clarionet player. On Gow's application to this effect, Sinclair considering himself under many obligations to Gow, who had been always very friendly to him, was easily persuaded, without the knowledge of his parents, to accept the offer, and accordingly joined colonel Campbell's regiment. He continued in this situation some time, during which he went to Aberdeen, where he taught singing in most of the principal families, and saved sufficient money to pay

one hundred pounds for his discharge, and to procure a substitute. This enabled him to visit London, where he remained some time, and then again returned to Aberdeen. His friends, however, being convinced that his musical abilities, if known, would procure him an engagement in a London theatre, induced him to revisit the metropolis, and try his success on the stage, which he consented to do; and at a benefit about to take place at the Haymarket theatre, he was announced for the part of *Cheerly*, in *Lock and Key*, as a young gentleman, being his first appearance. His flattering reception induced him to decline the acceptance of an ensign's commission, that was at this time presented to him; and on being introduced to T. Welsh he was immediately taken by that gentleman as a pupil for three years, shortly afterwards; and on singing to Mr. Harris was engaged by him at Covent-garden theatre for five years, which engagement was afterwards lengthened to seven, T. Welsh sharing his salary, benefits, &c., during the time he remained under his tuition. His *début* at Covent-garden was in the character of *Don Carlos*, in the *Duenna*. Sinclair married, in 1816, the daughter of the late captain Norton, who fell in Egypt, under sir Ralph Abercrombie, a young lady to whom he had been secretly attached: the marriage took place in Edinburgh, without the consent of her mother; but a reconciliation was brought about immediately after the ceremony, through the intermission of friends. His engagement with Mr. Harris having terminated in July, 1818, and his fortune being sufficient without the aid of the theatre, Sinclair now resolved to fulfil the desire he had always entertained of visiting Italy, for the purpose of hearing the best music, and of studying under the first Italian masters; he consequently declined any offer that was made to him of renewing his engagement at Covent-garden, and passed the remainder of the year, and part of the following, in fulfilling engagements he had contracted in the north, and in county towns in England.

At length he quitted England in April, 1819, for Paris, where he received instructions for some time from the celebrated Pellegrini, of the Italian opera there. He then went to Milan, where he put himself under Banderali, one of the masters of the conservatory, which he likewise frequently attended, for the purpose of studying their method of teaching, &c. Not having originally intended singing on the Continent, he refused an engagement which was offered him at Milan; and determined, before appearing in an Italian theatre, to hear and study the style of every principal singer in Italy; which he at length accomplished, by visiting every town where any celebrated opera was performing, or singer engaged. In May, 1812, he went to Naples, where he sang to Rossini, and, by his request, to the manager of St. Carlo, who immediately proposed an engagement to him, on terms which were accepted; when a sudden stop was put to all negotiations between them, in consequence of the revolution, which so greatly involved the manager, (by removing his gaming-tables, the great source of his profit) that he declined continuing the management of the theatre, and quitted Naples. Sinclair now availed himself of offers he received from the north of Italy, and left Naples, though not until he had greatly profited by Rossini's advice and instructions. At the carnival of 1821, he was engaged at Pisa, where he previously sang with great *éclat* at the court of the grand duke of Tuscany, who liberally rewarded him. The following spring he sang at Bologna, where he was voted member of the Philharmonic academy, a distinction considered as highly honourable, and but rarely granted. From thence he was engaged at Modena, and the following autumn at Florence. At Venice, in the carnival 1822-1823, he likewise profited by Rossini's assistance, and had the advantage of having an opera written for him by that celebrated master; he had there also the honour of singing at the grand concert given to the emperors of Russia and Austria. In the spring of 1823, he was engaged at Genoa, on

account of the king of Sardinia's visit to that town, who sent for him to sing at his palace, and greatly distinguished him. It was here that he terminated his theatrical career in Italy, declining, amongst many other offers, a most advantageous one to return to Naples, and likewise one from Vienna, by the now reestablished manager of St. Carlo. He at last, after repeated invitations, concluded, in last December, an engagement with Mr. C. Kemble, for the present season, for fifty nights. It is too well known with what *éclat* he has reappeared on the London boards, to make it requisite for us to say much on this subject. His voice is decidedly improved, as is also his style of singing, since he quitted England, and he has become a greater favourite with the public, if possible, than he was before his departure.

SIRMEN, (Ludovico) chapel-master at Bergamo. Six violin trios of his composition were published at Paris in 1769.

SIRMEN, (Maddalena Lombardini) a celebrated female singer, violinist, and composer, received her first musical instructions at the conservatory of the Mendicanti at Venice. She then took lessons on the violin from Tartini, till, by her performance, she was able to rival Nardini. In 1782, she was principal singer at the court of Dresden; and before that period had visited this country and Paris, where her performances were highly applauded. She composed much violin music, a great part of which was published at Amsterdam.

SMART, (Sir George.) This eminent professor and orchestra conductor, is the son of a proprietor of a music warehouse in London. At the oratorios for some years past, at several of the first London concerts, and at the great provincial meetings, his high talent as conductor has conciliated all opinions. As a teacher also of the piano-forte and singing, he is very deservedly placed in the first rank of the profession. He has risen into estimation, indeed, by a combination of qualities not often to be found in the same individual, namely, by extreme correctness and skill in his instrumental performance, by a general acquaintance with the details of musical business, by unassuming and gentlemanly manners, and by integrity and liberality of conduct. Probably from sir G. Smart's numerous professional avocations, he has given but few of his compositions to the public. The few that are known are highly creditable to his talents as a contrapuntist.

SMART, (Henry) brother to the preceding, began his musical education, and studied the violin, under the late celebrated Cramer; and in the early part of his life played in the orchestras of the Italian opera, the Haymarket theatre, and the concert of ancient music, where we believe he occupied the stand of the principal viola. About the year 1803, he retired from the musical profession, and, in conjunction with his father, became the proprietor of a brewery. The concern, however, did not answer his expectations, and he again resumed his original occupation. He was employed with his brother, sir George Smart, in teaching, and assisted in several schools, where his ability and attention were highly esteemed. His character, however, as a violinist, induced Mr. Arnold to engage Smart at the opening of the English Opera-house, as leader of the band, where he remained during many seasons. He was then retained at Drury-lane in a similar capacity, when the present theatre opened. He continued to lead the Drury-lane band till 1821. He has also led the oratorios since the management was undertaken by his brother in 1813. It was his peculiar pride to have formed the Drury-lane band entirely of English professors; and so justly did they estimate his character and services that a cup was presented to him, to record his merits and their gratitude. He died of a typhus fever, at Dublin, in November, 1823, aged forty-five. The intelligence of his death was communicated at a rehearsal to which the band was called. On the announcement of the melancholy incident they put aside their instruments, and the rehearsal was postponed. He deserves to be held in reverence by his brother mu-

sicians, if only from the circumstance of his having been principally instrumental in founding the New Musical Fund. He was a member of the Philharmonic concert, which he led in turn. Nor were his merits known only in the metropolis. He had assisted at many provincial meetings, where his talents and his urbanity were alike conspicuous, and gained the universal esteem. About 1821, he set up a manufactory of piano-fortes upon a peculiar structure, and he had very lately obtained a patent for an improvement of great importance in the touch of these instruments. We remember only to have heard of one composition of his, a ballet, which he composed for the King's theatre during the time he led the dance there. It was called "*Laurette*," and was regarded as very agreeable music.

We avail ourselves of the sentiments of a professor of the highest rank and the most estimable character in this country, to close our relation.

"He was," says our correspondent, "the noblest work of God. He was an upright and honest man. His nature was kind and generous, and he always showed the ardent love which he had for his art, and the real desire he felt to promote its interests, by a noble forgetfulness of himself on every occasion, and by completely subduing every private feeling which might have rendered his exertions of less efficacy. He is gone, and we may truly say he has left none behind who surpass, and very few who equal him in principles and disposition." These opinions, we believe, will be reechoed by all who knew him, either as a public or as a private man.

Inscription on the silver cup presented by the members of the orchestra of the theatre royal Drury-lane: "*To Mr. Henry Smart, as a testimony of their esteem and gratitude for the kind attention they have always received from him, their leader, and the firmness with which he has ever supported the interests of his brother professors. 12th June*, 1819."

SMITH, (JOHN CHRISTIAN) an English musician and composer, was conductor of several grand concerts in London, between the years 1732 and 1768. His talents were principally formed under the direction of Handel, several of whose oratorios he produced; amongst others, he gave eight performances of Handel's *Samson*, from the year 1760 to 1768. Amongst his own compositions may be named "*Teraminta*," an opera, 1732; "*Rosalinda*," an opera, 1739; "*Lamentation of David on the Death of Saul and Jonathan*," an oratorio, 1766; and "*Six Sets of Harpsichord Lessons*."

SMITH, (ROBERT) professor at Trinity college, Cambridge, published, in 1749, "*Harmonics, or the Philosophy of Sounds*." A second edition of this work appeared in 1760.

SMITH (J. STAFFORD) was born at Gloucester, about the year 1750, where his father, who initiated him in music, was organist of the cathedral. Young Smith came to London early in life, and was placed under Dr. Boyce, to finish his musical education. From the excellence of his boy's voice, he obtained the situation of chorister of the chapel royal; and was, after some years, chosen one of the organists of that chapel. Whilst yet a youth, he gave strong indications of genius in composition, and gained a prize medal given by the nobleman's catch club for the best glee. Amongst his most admired works are the following: "*Whilst fools their time*," glee, four voices; "*Return, blest days*," glee, four voices; "*Blest pair of sirens*," glee, five voices; and "*When to the Muses*." He also published "*A Collection of Songs of various kinds, and for different Voices, with the Music*," folio, 1785, and "*Musica Antiqua, a Selection of Music from the Twelfth to the Eighteenth Century*," two volumes, folio, 1812.

SMITH (CHARLES) was born in London in 1786: his father, Mr. Felton Smith, was brought up in the choir of Christchurch, Oxford, and displayed much musical talent, but on leaving college declined making it his profession: he was the son of Edward Smith, Esq., many years page to her late royal highness the princess Amelia; his

mother is of a good family in the county of Durham, and nearly related to the Conhitts, of Yorkshire; she is a woman of great genius and talent, many specimens of which have appeared in the daily prints, magazines, &c. To her care and watchful attention her son is greatly indebted for his early improvement, and the uncommon success which attended his youthful career. At the early age of four years C. Smith evinced a great genius for music, both vocal and instrumental, playing, at that age, on the piano-forte, any tune he had heard, and singing several of Dibdin's favourite songs with the greatest truth and correctness, though he could not speak the words plain. The premature genius he thus displayed, induced his parents to give him a master, and before he was five years old he was put under the care of Mr. Costellow, with whom he made a most rapid progress: before he even attained the age of six he composed a little air, to which his mother wrote the words; this, with some of Dr. Arne's beautiful airs, he used to sing, accompanying himself on the piano-forte, to the astonishment of all who heard him. At the age of eight, his mother requested the advice of Dr. Arnold, concerning his future destination, when the doctor, with great promptitude and kindness, immediately called at the house of his parents to hear him. The child played a very difficult sonata of Clementi's, at which performance the doctor expressed himself highly gratified, and requested a specimen of his vocal talents; he then sang, accompanying himself, *"Henry's Cottage Maid,"* and *"In infancy."* The doctor was delighted at this last trial; but when he saw little Smith put *"The soldier tir'd"* upon his desk, he laughed, and said, "My dear, you are a clever little fellow, but I hope you are not going to attempt that song." He replied, "Yes, sir, if you please, I'll try it, but as I only bought it yesterday, so I fear I shall not sing it very well." He however executed the air, and accompanied himself in a style which the doctor said he could have had no conception of; not conceiving it possible that a child of that age could have breath sufficient to go through the running passages. The doctor then told his parents that he was certainly a native genius, that it would be a sin to rob the profession of him, that he had every requisite to make a fine singer, but as the voice of a boy was very precarious, he advised them not to depend upon that, but recommended his being put into the chapel royal, where he would be well grounded in the theory of music, &c. The doctor's advice was taken, and soon after he was introduced to Dr. Ayrton, the master of the boys, who being highly delighted with the child, introduced him as a chorister on the first vacancy, which did not happen till the year 1796. In the summer of that year the princess royal was married, and though young Smith had only been a few months in the school, he was selected to sing a principal part in the marriage anthem; in performing which he pleased Dr. Ayrton so much, that he gave him a silver penny. The doctor's great age and infirmities preventing his paying that attention which his parents thought so promising a child required, and the other branches of his education not being so well attended to as they wished, induced them, in the year 1798, to take him out of the school, and introduce him to the late Mr. J. Ashley, who, for Handel's music and ballads, was considered one of the first masters of his day. Mr. Ashley saw the youth's merits, and eagerly accepted him as an articled pupil. In 1799, he began to sing in private parties; and, in the year 1800, he came forward at the oratorios, vocal concerts, Ranelagh, &c. After being heard at these places, he was eagerly engaged at all the private concerts, ladies' glee concerts, and all the country music meetings, city balls, dinners, suppers, &c. He was also a regular attendant of the Prince's Harmonic club, held for several seasons at the Thatched House tavern, and often had the honour to join in glees and sing duets with his present majesty, whose fine voice, taste, and skill in the science is so well known. He was also a regular attendant at the Royal Kentish

Bowmen's lodge in Kent, where concerts were given to the ladies who graced the lodge with their presence. Here Smith used to be greatly caressed by the duchesses of Devonshire and Gordon, Mrs. Crew, and other ladies of high rank and fashion, whose parties in town he constantly attended, when there was no regular concert; for as, when only thirteen, he played concertos, and accompanied himself finely, many parties preferred his single performance to a regular concert. At sixteen, Smith was liberated from the control of Mr. Ashley, and continued his vocal career without any interval of leisure, having sometimes three engagements of a night, till the year 1803; in the summer of which he went with a party to Edinburgh and Glasgow, to perform glee concerts, and at both places met with much encouragement. In the month of September he returned to town. He had then completed his seventeenth year, and Mr. Ashley, on hearing him, found his voice beginning to be unsteady, on which he advised him to sing soprano no more; in consequence of which he retired, and applied himself to study the theory of music, the practice of the organ, and to teaching, of which he had soon a great share. He had very early become a proficient on the organ, and now often officiated for Mr. Knyvitt and Mr. Stafford Smith, at the chapel royal. When he was about eighteen, he became Mr. Bartleman's deputy at Croydon church, and on that gentleman's resignation he was elected organist there. To his skill on this instrument Dr. Crotch and Mr. Charles Wesley have often borne testimony. During this time, Smith's talent for composition had not laid dormant: he composed several songs for bass and tenor voices, which were sung by T. Welsh and himself, (for his voice was now sunk to a tenor) with great applause; also several ballads, which were sung by Miss Bolton, and other professional persons. When near twenty, Smith was solicited by a theatrical performer to accompany her and her husband to Ireland, where she was going to sing and give recitations. Much against the inclination of his parents, he acceded to her proposal, and joined the party; he returned at the stated period, but his mind, in consequence of some connections he had formed there, had become unsettled, and in a few weeks he returned back to Dublin, where he remained ten months, and then rejoined his family in London: he was soon reinstated in his business, and was appointed organist of Welbeck chapel, on the resignation of Mr. Charles Wesley. He now, in conjunction with J. Pocock, Esq., began to write for the theatres; and, in 1809, composed the music to a farce called "*Yes or No,*" which had a great run. Some time after this he undertook the whole of the music to a melodrame called "*The Tourist Friend;*" this was succeeded by "*Hit or Miss,*" which had an astonishing run, as had also "*Any Thing New.*" He wrote also two songs in "*How to die for Love.*" Soon after this, Mr. Pocock, on some difference with the managers, left Drury-lane, and wrote for Covent-garden, to which house Mr. Bishop was appointed composer. C. Smith, not wishing to write with any other writer, then gave up his theatrical pursuits entirely. His voice at this period was settled to a bass; and, in 1813, he appeared at the oratorios, and was received with great applause. He continued singing in public during three seasons. In 1815, he married Miss Booth, of Norwich, a young lady justly celebrated for her musical talents, and whose exertions in her profession are of the most essential service to him. The following year, having the offer of a very lucrative situation in Liverpool, where he had sung the year before, and made some valuable connections, he accepted it, and the success from his very first year exceeded his most sanguine hopes. Since his residence in Liverpool, Smith has composed much music for the piano, and some sweet ballads, published by Power in the Strand. "*The Baby Boy,*" and "*Far o'er the sea,*" both sung by Mrs. Salmon with the most unbounded applause, have established his fame as a ballad writer; but his best composition is "*The Battle of Hohenlinden,*" published by Goulding, and which is very highly spoken of in the *Quarterly Musical Review.*

SNEGASIUS (CYRIACUS) published at Oxford, in 1590, a tract upon harmonics or the use of the monochord, an instrument for measuring and ascertaining the proportion of sounds by a single string, of which he ascribes the invention to the Arabians: this is the only new idea Dr. Burney could find in this book, of which the original title is *"Nova et Exquisitâ Monochordi Dimensio."*

The same author published, likewise, in 1590, an elementary tract entitled *"Isagoges Musicæ,"* in two books, the chief merit of which seems brevity; consisting of little more than definitions of musical terms, with short examples in notation.

SODI, a Parisian harpist and dramatic composer, brought out several operettas at the Théâtre Italienne, between the years 1753 and 1760.

SOERENSEN, (JOHANN) doctor of medicine at Lobenstein, was born at Holstein in 1767. Early in life he studied music under Gambold and La Trobe, and afterwards at Copenhagen, under J. A. P. Schulz. He has published much admired vocal music in the north of Germany since the year 1796.

SOLA, (CHARLES MICHAEL ALEXIS) born at Turin in 1786, was placed at an early age under Pugnani, to learn the theory of music. At the death of that great master, Solà became desirous of devoting his attention to the study of some instruments, without, at the same time, giving up that of counterpoint; he decided on the flute, and accordingly engaged for his masters, first Pipino, and subsequently Vandano, two flutists, much distinguished at that period. After making rapid progress on his instrument, he accepted an engagement as flutist, for the term of two years, at the theatre royal in Turin. Being then desirous of visiting foreign countries, he entered as a volunteer musician in the third demi-brigade, in which situation he remained nearly four years. He then obtained his discharge, and settled at Geneva, in the family of Madame de Stahl, as singing-master to her daughter, in which situation he remained nearly four years. At one of the concerts which were periodically given by Madam de Stahl, Sola, who was the principal musician, finding that the conversation of the company was so loud that it was impossible for the music to be heard, spoke to his brother musicians, and they accordingly commenced and finished a quartet in four different keys, receiving afterwards the approbation of the company, who had not discovered the circumstance, though one gentleman observed that he could not *understand* the music they were playing. He likewise, during this period, received further instructions in counterpoint from Bideau, (the elder) formerly violoncellist at the Comédie Italienne, in Paris, and a profound harmonist. In 1816, he wrote a French opera called *"Le Tribunal d'Amille,"* which was performed at Geneva with great success. In 1817, by the earnest solicitation of lady Charlotte Campbell, he came to England, and has since remained in London, and made himself known by many very beautiful compositions, both vocal and instrumental, as also several tasteful adaptations. The following is a list of Sola's works. Instrumental: *"Les Etrennes,"* piano and flute; *"Guitar Tutor,"* (Chappel); *"La Brilliante Fantaisie,"* for harp or piano, and flute; *"Claudio, arranged for Pianoforte and Flute,"* (Goulding); *"Blue Bells of Scotland, with Variations for Flute and Piano-forte;" "Di tanti palpiti, ditto;" "Hungarian Waltz, ditto;" "German Air, ditto,"* (Mayhew and Co.) Flute music. A selection of melodies for the flute, the subjects taken from the most popular airs of Rossini, Mozart, Winter, &c.: *"No. 1 to 5;" "Divertimento;" "Divertimento;" "Trio for Flute, Piano-forte, and Violoncello;" "La Marziale, for the Harp and Flute Concertante, the Harp Part fingered by Mr. Bochsa;" "Trio for Flute, Piano, and Bass,"* Op. 31; *"L'Amante Fidèle;" "Amore Tiranno;" "Fra un istante."* Guitar music: *"Journal des Dames,"* No. 1 to 4; *"Six French Songs,"* dedicated to Miss Grenfell; *"Brûlant d'Amour;" "Dans un délire;" "L'Amour et le Temps;" "Filles de Hameau;" "O pescator dell' onda;" "Quartet for*

Guitar, Flute, Violin, and Violoncello." Vocal music. Italian duets: "*Ah se de mali miei,*" "*Ah come mai quell anima,*" "*Deh! se pietà pur senti,*" "*Dell' adorata fillide,*" "*Di tanti palpiti,*" "*Fate dare a miei cavalli,*" "*La bella mia tiranna,*" "*L'Idolo mio,*" "*Mio figlio non sei,*" "*Non bastan quello lagrime,*" "*O pescator dell' onda,*" "*Se inclinassi a' prender moglie,*" "*Se amista,*" "*Zitto, Zitto, Piano, Piano,*" "*Tranquillo nel' suo cor,*" "*Three Duets,*" dedicated to Miss Jones. Trios, quartets, &c.; "*Da voi saper vorrei,*" "*Cielo il mio labbro,*" "*Del reffrina.*" Italian songs: "*Amore Tiranno,*" "*Ditto, for the Voice and Flute.*" "*Aurora sorgerai,*" "*Cara adorata immagine,*" "*Echo Song,*" (Ecopietoso); "*Fra un istante,*" voice and flute; "*L'Amante Fidèle,*" ditto; "*Nel cor mi sento,*" "*No che il morir nome,*" "*Per lui che adora,*" "*Sciogliro,*" "*Tu che accendi,*" "*Una voce poco fa,*" "*Un vago sembiante,*" "*Fifth Set of six Italian Canzonets,*" "*Sixth Set of ditto,*" "*Di piacer,*" "*Occhi miei,*" "*Per piacese,*" selection from "*La Donna del Lago.*" Flute and piano-forte. Vocal: "*Vien qua Dorina,*" arranged; "*L'asher che mi tormenta,*" arranged; "*Deh calma,*" arranged; "*Ossia à pie d'un salice,*" arranged; "*Il bianco, il rosso, il pallido,*" quartetto, arranged; "*Ombra che ame,*" ditto; "*Mi manca la voce,*" quartetto, ditto; "*Benedètta sia la Madre,*" "*Six Canzonets, with Guitar Accompaniment;*" "*O, fear me not,*" arranged; "*Dunque mio bene,*" duet, "*Spera,*" ditto; "*Notturno,*" two voices. French songs for the voice, with piano-forte accompaniment: "*Brûlant d'Amour;*" "*Dans un délire;*" "*Filles de Hameau;*" "*La Swissesse au Bord du Lac,*" duet; "*Les Rien;*" "*L'Amour et le Temps;*" "*Le Gentil Hussard;*" "*Portrait Charmant;*" "*Rose d'Amour;*" "*Six French Songs;*" "*Ditto;*" "*Canzonetta Militaire Song.*" Duets: "*Sweet's the rosy breath of morning;*" "*One rosy smile;*" "*Waters of Elle.*" English songs: "*From Julia's cheek the rose is fled;*" "*Fare thee well;*" "*I wish I were the harp sweet fair;*" "*Love came in a smile;*" "*Rosa, cease that strain, love,*" (answer to "*Wilt thou say farewell, love,*" by Moore); "*O'er vale and mountain;*" "*'Tis that dear song;*" "*The sun in clouds of rosy hue;*" "*Take the rosy crown.*" Spanish melodies: "*Carillon du Village;*" "*Se son contadinella;*" "*Solitano bosca;*" "*La Ricconoscenza;*" "*Se son bella;*" "*Mi crederai crudel;*" "*Not the charmes;*" "*Six Canzonets;*" and "*Nine ditto.*"

SOLERE or SOLLER, (Etienne) a clarionetist at Paris, was born at Mont-Louis in 1753. In 1784, he made his *début* at the *concert spirituel.* He then became a member of the chapel royal, and afterwards professor of his instrument at the conservatory. He published much music for his instrument between the years 1793 and 1800.

SOLIE, (N.) a favourite French dramatic composer, was also a singer at the Théâtre Feydeau about the year 1797. He died at Paris in 1812, aged fifty-six. Amongst his dramatic works we can name the following: "*Jean et Geneviève,*" in one act, 1792; "*Le Jockey,*" in one act; "*La Soubrette,*" in one act; "*Azeline,*" in three acts, 1796; "*Le Chapitre Second,*" in one act, 1799; "*La Pluie et le beau Tems,*" in one act, 1800; "*Lisez Plutarque,*" in one act, 1801; "*L'Epoux généreux,*" in one act; "*Henriette et Versewil,*" in one act; "*L'Incertitude Maternelle,*" in one act, 1803; "*Les Deux Oncles,*" in one act, 1804; "*Chacun son tour,*" in one act, 1805; "*L'Opéra au Village,*" 1807; "*Le Hussard Noir,*" in one act; "*Anna,*" in one act; "*Mademoiselle de Guise,*" in three acts, 1808; and "*Les Ménestrels,*" in three acts, 1811.

SOLNITZ, (A. G.) an instrumental composer of talent at Leyden, in 1758, died there, aged thirty-six, a victim to dissipation. Some of his music was published at Amsterdam.

SOMIS, (Lorenzo) chapel-master to the king of Sardinia, was recorded in Italy as an imitator of Corelli, but in a style somewhat modernized, after the model of Vivaldi. He printed at Rome, in 1722, his "*Opera Prima di Sonate à Violino e Violoncello*

b Cembalo," the pieces contained in which are much in Corelli's manner; some of them with double stopped fugues, like those of his model, and some without. Somis was one of the greatest masters of the violin of his time; but his chief professional honour is the having formed, amongst his scholars, such a performer as Giardini.

SONNLEITHNER, doctor of laws, &c. at Vienna, was a very able amateur church composer. He died about the year 1790.

SONNLEITHNER, (Joseph Ferdinand) son of the preceding, was born at Vienna about the year 1765. He was the editor, from the year 1794, of a very useful publication entitled "*The Vienna Theatrical Almanack.*" He has also written several practical works.

SONNETTI, (J.J.) A pamphlet entitled "*Le Brigandage de la Musique Italienne,*" was published under this author's name, in 1777. There are many curious anecdotes in it relating to musicians.

SORGE, (Georg Andreas) organist at Lobenstein, was born in 1703. He was a good performer, composer, and singer, also wrote many theoretical works, the best of which is his "*Elements of Composition,*" published at Lobenstein in 1745, in three volumes quarto. His work entitled "*Compendium Harmonicum,*" gave rise to a controversy with Marpurg, who published critical notes on it in 1760. His practical publications were principally for the harpsichord and organ, and many of them were printed at Nuremburg. Sorge died at Lobenstein in 1778.

SORIANO, (Francesco) chapel-master of St Peter's church at Rome, published, in 1610, one hundred and ten canons upon the chant to the hymn "*Ave Maria Stella,*" for three, four, five, six, seven, and eight voices, from which the musical reader will have a much higher opinion of his patience than his genius.

SOUHAITTY, (Pere) a French ecclesiastic, published, in 1677, an essay entitled "*Nouveaux Elémens du Chant.*" In this book he proposes a new method of writing plain chant by figures instead of notes.

SOZZI, (Francesco) a violin pupil of Nardini, was born at Florence, and belonged, in 1790, to the chapel of the grand duke of Tuscany. He afterwards resided several years in Germany, and published some violin music at Augsburg in 1801.

SPAZIANO (Francesco) was the first person who collected and published at Florence, in 1559, the "*Canti Carnascialeschi.*" They consist of songs, ballads, madrigals, &c. on every sort of subject, and take their name from being sung late at night in the streets of Florence during the carnival, by parties of men in masks, often to the number of three hundred, and all carrying lighted tapers. They were attended also by a band of musical instruments.

SPAZIER, (Johann Carl Gottlieb) doctor of laws and inspector of education, &c. at Dessau, was born at Berlin in 1760. He published many musical essays of high interest, chiefly in periodical publications, also several sets of vocal music. His works bear date from the year 1781 to 1800. He died at Leipsic in 1805.

SPECH, (Johann) a composer for the piano-forte, probably resident at Vienna, published some sonatas, &c. in that city, at the close of the last and commencement of the present century. Three violin quartets by him are also printed.

SPERGER, (Johann) a celebrated performer on the double bass, and instrumental composer, was chamber-musician to the duke of Mecklenburg, from the year 1789. Amongst his works we can name the following: "3 *Quartetti à 2 V., A., et B.,*" Op. 1, Berlin, 1792; "*I Flotenduo,*" Vienna, 1792; and "3 *Trios à Fl., A, e Vc., Nos.* 1 *e* 2," Vienna, 1796.

SPERLING, (Johann Peter Gabriel) secretary to the magistracy, and music director at Bautzen, in Lusatia, published, amongst others, the following works: "*Concentus Vespertin seu Psalmi minores per annum,* 4 *voc.,* 2 *V.,* 3 *Violis s. Trombon et B. G.*" Bautzen, 1700; "*Principia Musicæ, &c.*" Bautzen, 1705; and "*Porta Musica,*" Bautzen, 1708.

SPIESS, (P. Meinrad) prior of a convent in Suabia, and member of the musical society of Mitzler from the year 1743.

He was a pupil of Joseph Bernabei, and was still living in 1774. He published, in 1746, at Augsburg, a work in the German language, with the title *"Tractatus Musico-practicus, &c."* According to Hiller, it is a work containing many excellent remarks on the science of music, but so badly written that it were to be wished some one would translate it from bad German into good. Spiess also published many masses and other church music between the years 1713 and 1734.

SPINDLER, (Franz Stanislaus) a self-taught musician, was born at Augsburg in 1759. In 1782, he became an actor at the theatre of Augsburg, and soon after produced several successful operettas. He afterwards attached himself to the theatre at Breslau, for which he composed several pieces in the same style, up to about the year 1800.

SPOFFORTH, a celebrated English glee composer in the latter part of the last and beginning of the present century. Amongst the most celebrated of his compositions are the following: *"Where are those hours,"* glee, four voices; *"Lightly o'er the village green,"* glee, three voices; *"Hark, the goddess Diana,"* duet; and a set of *"Canzonets."* (Clementi's Cat.)

SPOHR, (Ludwig) concert-master, violinist, and composer to the duke of Gotha, was born at Seesen, in the duchy of Brunswick, in 1784. His father was a doctor of medicine in Brunswick, and a celebrated amateur performer on the flute. He received his early instructions on the violin from Maucaurt, and made his *début* at Brunswick, as a public performer, at the age of twelve years, on which occasion he played a concerto of his own composition. The late duke of Brunswick, who was himself a performer on the violin, interested himself much from this time in the success of young Spohr, and received him, when thirteen years of age, as musician in the chapel royal. On his attaining his eighteenth year, the duke allowed him to accompany Franz Eck, younger brother and violin pupil of J. F. Eck, to Russia, paying the whole of his expenses. He thus enjoyed the lessons of this excellent master during a year and a half. On his return, he applied himself still more studiously to his instrument, and then commenced travelling through different towns of Saxony and Prussia; in the course of which journey, in 1805, he was offered his first-named situation at Gotha, which he accepted, after obtaining the consent of his patron the duke of Brunswick. In 1820, Spohr made his first appearance in this country at the Philharmonic concerts, when his *début* was thus noticed by an eminent reviewer. "He first played a concerto in the dramatic style: the composition was very clever, and classed under its proper head. A quartet, in which he afterwards assisted, was so entirely calculated to display the single performer, as to injure its effect as a concerted piece. His manner is totally without pretension; his tone fine, his intonation admirable, and his execution of the most finished order." On another occasion this critic observes, "We have the traces, in Spohr's execution, of a mind continually turning towards refinement, and deserting strength for polish. His tone is pure and delicate, rather than remarkable for volume or richness; his taste was cultivated to the highest excess, and his execution was so finished, that it appeared to encroach, in a measure, upon the vigour of his performance. But he was very far from being deficient in the energy necessary to make a great player. The fact seems to be, that this quality, which for its inherent pre-eminence is most distinguishable in other violinists, was, in Spohr, cast into secondary importance, and rendered less discernible by the predominating influence of his superior refinement. His delicacy was so beautiful, and so frequent an object of admiration, that his force was lowered in the comparison. But, though it must be confessed that his bow-arm had not the openness and command so peculiarly striking in Mori, yet he could sustain and protract his tones to an extraordinary duration. His method of taking staccato passages was

excellent; but the saltations he frequently made in his passages of execution, could not be said to accord with the general composedness of his manner. And as it is frequently the consequence of a two subtile habit of refining, to obliterate the stronger traces of sensibility, so his expression was more remarkable for polished elegance, than for those powerful and striking modifications of tone, that are the offspring of intense feeling. It is probably owing to this softening down of the bright and brilliant effects, that he failed (if such a man could be ever said to fail) in eliciting those stronger bursts of the public approbation, that attend those exhibitions of art that are directed against, and that reach, the affections of a mixed audience. Thus, though in the very first rank of his profession and of talent, Spohr perhaps excited a lower degree of interest than has frequently attended the performance of men, whose excellences were far below his standard. But such is the common fate of every extreme cultivation and polish. It transcends the judgment of the million. The Roman critics remarked the preeminent beauty with which Spohr enriched his playing, by a strict imitation of vocal effects. They said he was the finest singer upon the violin that ever appeared. This perhaps is the highest praise that can be bestowed; for, although instrumental music certainly raises emotions and passions, yet they are very faint and vague when compared with the full, deep, and definite affections awakened by the human voice. The nearer an instrument approaches the voice, the nearer is art to the attainment of its object, and the reverse of the proposition equally applies to singers; the more they wander through the mazes of execution towards instrumental effect, the further they stray from the seat of their own proper dominion—the heart." The following list contains the principal works of L. Spohr. Overtures: "*Overture,*" Ops. 12 and 15, Bonn; and "*Overture to the Opera Alruno,*" Op. 21, Offenbach. Symphonies and concertantes: "*First Symphony in E flat,*" Op. 22, Leipsic; "*Second ditto,*" dedicated to the Philharmonic society of London, Op. 49; and "*First Concertante for two Viols, with Acc. of Grand Orchestra,*" Op. 48. For a military band: "*Notturno, for Harmony and Janissary Music,*" dedicated to prince Schwartzenburg, Op. 34. For the violin: "*First Concerto,*" dedicated to the duke regent of Brunswick and Luneburg, Leipsic; "*Second ditto,*" Op. 2; "*Third ditto,*" Op. 7; "*Fourth ditto,*" Op. 10, Bonn; "*Sixth ditto,*" Op. 28, Vienna; "*Seventh Concerto,*" Op. 38, Leipsic; "*Grand Nonetto, for two Viols, Tenor, Vc. Contra-Bass, Flute, Hautboy, Clarionet, and Bassoon,*" Op. 31, Vienna; "*Grand Polonoise,*" Op. 40, Leipsic; and "*New Concerto, in the dramatic Style,*" Op. 40, Leipsic. Quintets: "*Second Pot-Pourri, for two Viols, Tenor, Bass, and Vc.,*" Op. 22, Vienna; "*Third Pot-Pourri, for two Viols, Tenor, Bass, Flute, Hautboy, Clarionet, two Bassoons, and two Horns,*" Op. 23, Offenbach; and "*Two Grand Quintuors, for two Viols, two Tenors, and Vc.,*" Op. 33, Nos. 1 and 2. Quatuors: "*Two Quatuors, for V., T., and Vc.,*" Op. 4, Leipsic; "*Pot-Pourri, with Acc. of second Viol, Tenor, and Bass,*" Op. 5, Leipsic; "*Variations, with Acc. of ditto,*" Op. 6; "*Ditto,*" Op. 8; "*Brilliant Quatuor, for two V., T., and Vc.,*" Op. 11, Bonn; "*Two Quatuors for ditto,*" Op. 13, Leipsic; "*Grand Quatuor for ditto,*" dedicated to count Rasoumoffsky, Op. 27; "*Three Quatuors for ditto,*" dedicated to A. Romberg, Op. 29, Vienna; "*Tenth Quartet for ditto,*" Op. 30, Vienna; "*Three Quartets for ditto,*" Op. 45, three books, Leipsic; and "*Brilliant Quatuor for ditto,*" Op. 43, Leipsic. Duets for two violins: "*Three Duets Concertante,*" Op. 3, Leipsic; "*Two ditto,*" Op. 9, Leipsic; and "*Three ditto,*" Op. 39. Violin and tenor: "*Grand Duet,*" Op. 13. Violin and piano-forte or guitar: "*Pot-Pourri upon two Themes of Mozart, with Acc. of Piano-forte Concertante,*" Op. 42, Leipsic; and "*Ditto, after the Melodies in the Opera Zauberflote, for V. and P. F.,*" Leipsic. Clarionet: "*First Con-*

certo," Op. 26, Leipsic. Quintets, quintuors, &c. for the piano-forte: "*Grand Quintet for Piano-forte, Flute, Clarionet, Horn, and Bassoon,*" dedicated to the duchess of Saxe-Gotha, Op. 52; and "*Gr. Quintet for Piano-forte, two V., T., and Vc.,*" dedicated to ditto, Op. 53. Overture for four hands: "*Overture to Faust,*" Vienna. Sonatas, with acc. of v.: "*Brilliant Rondo,*" Leipsic; "*Pot-Pourri, upon favourite Themes from the Opera Il Flauto Magico,*" Leipsic; and "*Grand Sonata for the Harp and V.*" Solos for the harp: "*Fantaisie,*" Op. 35, Bonn; and variations to the air, "*Je suis encore dans mon printems,*" Op. 36, Bonn. Vocal music, piano-forte: "*Six German Songs,*" Op. 36, and "*Six ditto,*" Op. 37. Ditto, guitar: "*Four German Songs,*" Leipsic.

SPONTINI, (Gaspard.) This celebrated dramatic composer was born at Jesi, a small town of the Roman states, in 1778. After studying the first principles of music under the celebrated Padre Martini at Bologna, and under Boroni at Rome, he was entered, at the age of thirteen, as a pupil of the conservatory of La Pietà at Naples, then under the direction of the celebrated masters Sala and Trajetta. At the expiration of a year he was nominated a master in this conservatory. At seventeen years of age he composed an opera buffa entitled "*I Puntigli delle Donne,*" the success of which was so complete, that all the theatrical managers of Italy were anxious to obtain his operas. The year following he went to Rome, where he composed "*Gli Amanti in Cimento,*" and thence passed on to Venice, where he wrote "*L'Amor Secreto.*" He next returned to Rome, and set to music the drama of Metastasio, called "*L'Isola Disabitata.*" This he sent to Parma, being disabled from going there himself by engagements at Naples and Palermo. It is at Naples that he became acquainted with Cimarosa, by whose instructions he profited during five years, when he proceeded to Palermo. In the mean time he was not inactive in composition, having written, whilst at Naples, "*L'Eroismo Ridicolo,*" opera buffa, for that city; "*Il Teseo riconosciuto,*" opera seria, for Florence; and "*La Finta Filosofa,*" and "*La Fuga in Maschera,*" also for Naples. About this period, the Neapolitan court being at Palermo, the manager of the theatre royal there engaged Spontini to write two opere buffe, and one opera seria. The two former were called "*I Quadri parlanti,*" and "*Il Finto Pittore,*" and the latter "*Gli Elisi delusi.*" The climate of Sicily not agreeing with Spontini, he then returned to Rome, where he wrote "*Il Geloso e l'Audace.*" Shortly afterwards he was invited to Venice, where he brought out the two operas, "*Le Metamorfosi di Pasquale,*" and "*Chi più guarda, me no vede.*" Having now produced with success eleven comic and three serious operas at the principal theatres of Italy, he resolved to visit Paris, where he arrived about the year 1804. He first made himself known in that city by his "*Finta Filosofa,*" performed at the Théâtre de l'Opéra-Buffa. He then gave, at the Théâtre Feydeau, "*La Petite Maison,*" which failed on account of the words, and "*Milton,*" which was highly successful. From this period he confined his compositions to the royal academy of music, where he brought out, in 1807, his celebrated opera of "*La Vestale;*" in 1809, "*Fernand-Cortez;*" and subsequently, "*Olimpie.*" A modern French critic observes, "In allowing to Rossini the merit of novelty, to Mayer, harmony, science, and correctness, to Spontini, sensibility, vigour, and truth of expression, we believe that we have awarded to each his just praise; and we leave to an enlightened public the task of judging which of these three celebrated dramatic composers approaches nearest to perfection in his art. We must, however, confess, that the question appears to us to be resolved, in France, in favour of the author of '*La Vestale,*' of '*Fernand-Cortez,*' and of '*Olimpie.*'"

STABINGHER, (Mattia) a German musician, resident in France about the year 1770, and in Italy in 1780. He produced in 1784, at Bologna, a ballet entitled "*La Morte d'Arrigo VI.*" and at Genoa,

in 1785, a comic opera entitled *"L'Astuzie di Bettina."* Several of his instrumental works for the flute have also been published in Paris.

STADE, (FRANZ) first violin, about 1760, in the chapel of the landgrave of Hesse-Cassel. Much of his music for the violin was published at Paris, about the year 1780.

STADELMAIER, (JOHANN) native of Freysingen, in Bavaria, was chapel-master to an archduke of Austria about 1640. He published many sacred vocal works between the years 1603 and 1660.

STADEN, (JOHANN) organist and church composer at Nuremburg, his native city, died there in 1634. He published, between the years 1616 and 1632, six grand operas of motets and psalms, amongst which are some for twelve voices. On his death, the magistracy of his town caused a medal to be struck, with his portrait, in honour of his memory.

STADEN, (SIEGMUND THEOPHILUS or GOTTLIEB) son and pupil of the preceding, was born at Nuremburg in 1607. He was considered a great master, both in theory and practice, and held the situation of organist in one of the large churches of the above town till his death, which took place in 1655. He published, in 1646 and 1648, a work entitled *"Rudimentum Musicum,"* also, in 1651, a collection of songs for three voices and instruments.

STAES, a harpsichord composer at Brussels, subsequently to the year 1780.

STAGGINS (NICHOLAS) was educated under his father, a musician, but of no great eminence, who lived in London. He had interest enough to procure the place of composer to king Charles II., and afterwards to be made master of the band of William III. In the year 1644, he was admitted to the degree of doctor in music; but through the favour of Dr. James, the vice-chancellor of Cambridge, the most difficult part of the exercise for his act was dispensed with. This partiality occasioned great murmurings; notwithstanding which, the university also thought proper to appoint him their public professor of music. There was at Cambridge no endowment for a musical professorship, so that the appointment must have been merely honorary; by virtue of it, however, Dr. Tudway succeeded to the title on the death of Staggins, and it has been continued ever since.

In a collection of *Choice Ayres, Songs, and Dialogues, to sing to the Theorb Lute or Bass Viol,* published in 1675, there is a song composed by Dr. Staggins to the words *"While Aleats,"* and there is another, *"How unhappy a lover am I,"* in Smith's *Musica Antiqua.* It does not appear that he ever composed anthems or services, or, indeed, any work that could render him justly eminent in his profession.

STAINER, (JACOB) a celebrated violin-maker at Absom, a small village of the Tyrol, lived towards the close of the seventeenth century. He was an apprentice of Amati. His instruments were not highly valued till after his death, since which time to the present period they have produced very considerable prices.

The Stainer violins, compared with the Amatis, are high and narrow, and the box more confined; the sound-holes are cut more perpendicular and are shorter; there is also a kind of notch at the turn. The Straduarius violins are of a larger pattern, particularly those of Antonius the son, and have a wider box than the Amatis, and longer sound-holes, which are cut at the ends very sharp and broad, with a little hollow at that end which other makers cut flat. The varnishes of the Amatis and and Stainers are yellow, as well as those of Straduarius the father; the son's varnish is red. Of the audible characteristics, surely of the most importance, though too frequently a secondary consideration generally speaking, the Amatis have a mild and sweet tone, the Stainers a sharp and piercing tone, and the Straduarius's a rich and full tone. (See AMATI and STRADUARIUS.)

STAMITZ, (JOHANN) concert-master and chamber-musician at Manheim, in 1756, was born at a small town in Bohemia, where his father was a schoolmaster. He was the founder of the famous violin school

at Manheim, which for a long time preserved a high reputation. J. Stamitz was one of those professors whose works have deservedly attained celebrity. They consist principally of symphonies or overtures, concertos, quartets, and trios. Though truly masterly, they still are of the old school, and are considered by some critics to savour too much of the church style.

STAMITZ, (CARL) elder son of the preceding, was born at Manheim in 1746. He studied the violin under his father and his father's pupil C. Cannabich, and was engaged in the chapel of a German prince, till in 1770 he went to Paris, and for a long time sustained his reputation there as a great musician, both as a concerto player on the violoncello and tenor, and as an instrumental composer. Many of his works were published at Paris, Berlin, and Amsterdam. He died at Jena on his journey to Russia, in 1801. His writings had all the fire and spirit of those of his father, whilst he contrived to keep pace with modern improvements without the servile imitation of any style.

STANLEY, (JOHN) bachelor of music, was born in the year 1713. At two years old he totally lost his sight by falling on a marble hearth with a china basin in his hand. At the age of seven he first began to learn music, as an art that was likely to amuse him, but without his friends supposing it possible for him, circumstanced as he was, to make it his profession. His master was Reading, a scholar of Dr. Blow, and organist of Hackney. But his father finding that he not only received great pleasure from music, but had made a rapid progress, placed him with Dr. Greene, under whom he studied with great diligence and a success that was astonishing. At eleven years of age he obtained the place of organist at All-Hallows, Bread-street, and in 1726, at the age of thirteen, was elected organist of St. Andrew's, in preference to a great number of candidates. In 1734, the benchers of the honourable society of the Inner Temple elected him one of their organists. These two places he retained till the time of his death. Few professors have spent a more active life in every branch of his art, than this extraordinary musician; having been not only a most neat, pleasing, and accurate performer, but a natural and agreeable composer, and an intelligent instructor. He was the conductor and soul of the Swan and Castle concerts in the city, as long as they subsisted. Upon the death of Handel, he and Smith undertook to superintend the performance of oratorios, during Lent; and after Mr. Smith retired, he carried them on, in conjunction with Linley, till within two years of his death in 1786.

That Stanley was able to accompany a singer as he did, and above all to conduct the oratorios, is astonishing, and far beyond all possibility of explanation. It is said that Miss Arlond, his sister-in-law, played each oratorio once throughout to him, previously to the public performance, and that he needed no further help. He published several operas of instrumental music.

STANZEN, (JOHANN L.) organist at Hildescheim, published at Cassel, in 1782 and 1783, "*A Collection of Songs, with Piano-forte Accompaniments, in two vols.*" He also published six operas of piano-forte music at Offenbach and Brunswick between the years 1793 and 1797.

STARZER, a very celebrated ballet composer and excellent violinist at Vienna, died there about the year 1793.

STAUBINGER. See STABINGER.

STECHER, (MARIAN) a good composer for the organ and piano-forte, resided at Munich in the latter part of the last century. M. Stecher's works bear date from the year 1793 to 1803.

STECKLER, (MLLE.) a celebrated female harpist at Paris, was a pupil of Krumpholz. She made her *début* at the *concert spirituel* in 1780.

STEFFANI. See STEPHANI.

STEFFANI (AGOSTINO) was born in the year 1650 at Castello-Franco, a small frontier town in the territory of Venice. In his childhood he was a singer in some neighbouring cathedral church or chapel; but he had not served more than two years

in the choir, when a German nobleman was so much pleased with his voice and figure, that he procured his discharge, and took him into Bavaria. At the expense of this nobleman, Steffani was instructed in all the branches of useful and ornamental literature. The direction of his musical studies was committed to Ercole Bernabei. In compliance with the request of his patron, who was desirous of rendering his learning of further advantage to him, he took holy orders, and was soon afterwards made an abbate.

In the course of his studies he had composed several masses, motets, magnificats, and other kinds of church music, which, after his promotion, were performed in the chapel at Munich. The reigning duke of Brunswick, the father of king George I., was so greatly delighted with them, that he invited Steffani to the court of Hanover, and, it is said, conferred on him the employment of chapel-master. He also committed to his care the management of the opera, an entertainment which had then but lately found its way into Germany.

After his settlement in Germany, Steffani applied himself wholly to the study of secular music, and composed many operas, among which were "*Alexander the Great*," "*Orlando*," and "*Alcibiades*." These were translated from the Italian into the German language, and were performed at Hamburgh between the years 1694 and 1700. He composed also a few madrigals in five parts, some of which are very fine.

But the most celebrated of all his works are his duets for two voices, with a bass accompaniment, so calculated as simply to sustain the harmony without increasing in effect the number of parts. Of these compositions it is perhaps their best praise that Handel professed to imitate them, in twelve duets which he composed for queen Caroline. Their characteristic is a fine and elegant melody, original and varied modulation, and a contexture of parts so close, that, in some instances, canon itself is scarcely more strict; and (which is very remarkable) this connection is maintained with such art as not to affect the air, or render any necessity of varying it in order to accommodate it to the harmony.

The musical talents of Steffani, though very splendid, were far from being the only distinguished part of his character. His great natural endowments enabled him to act in a sphere that few of his profession ever attained. He became a diplomatic character, and was frequently employed in negotiations to foreign courts. For his conduct in the scheme of erecting the duchy of Brunswick-Luneburg into an electorate, he received from the elector a pension of one thousand five hundred rix-dollars per annum; and by the pope, Innocent XI., he was promoted to the bishopric of Spigna.

Being now a statesman and a dignitary of the church, he forbore any longer to set his name to his compositions, but adopted that of his secretary, Gregoria Puia; and, perhaps influenced by the same motives, he, in 1708, resigned his employment of chapel-master in favour of Handel.

About 1724, the academy of ancient music in London elected him their president. He died at Frankfort in the year 1730, after an indisposition of only a few days' continuance.

Besides the works above-mentioned, there are extant in print, by Steffani, a series of letters entitled "*Quanta certezza abbia da suoi Principii la Musica;*" "*Psalmodia Vespert. 8 voc.,*" published in 1674; a collection of motets entitled "*Sacer Janus Quadrifons, 3 voc. Monachir,*" in 1685; and a "*Collection of Airs,*" said to be taken from his operas. The latter are not, however, to be regarded as his genuine productions.

Of the works of this excellent composer, Stevens's *Collection of Sacred Music* contains three duets, namely, "*Come, ye children,*" "*I will give thanks,*" "*O praise the Lord;*" and four trios, "*Rejoice in the Lord,*" "*O hear ye this,*" "*O be joyful,*" and "*Thou art my portion.*" In Dr. Crotch's publication there is a "*Qui diligit Mariam,*" by Steffani, which forms a fine specimen of his works.

STEGMANN, (Carl David) music director at the theatre of Grossmann at Dresden, was born there in 1751. He was a pupil of Homilius, and was not only a good dramatic composer, but also an able violinist and performer on the harpsichord. His dramatic works, written for various towns in Germany, bear date from 1773 to 1800. He also composed much instrumental music, most of which has remained in manuscript.

STEIBELT (Daniel) was born at Berlin in 1755. His father was well known as a manufacturer of piano-fortes. His musical talents were developed at an early age, and good fortune introduced him to William III. of Prussia, under whose patronage he was enabled to pursue his studies in playing and composition. He afterwards travelled abroad, and resided during fifteen years in London and Paris. It is to him that the Parisians are indebted for their first acquaintance with the *Creation* of the great Haydn. The French critics of this period were of opinion that the work abounded with many excellencies, but, upon the whole, was heavy and tedious. During his residence in Paris, it is said that he gave considerable offence to his fellow-artists, by assuming an air of hauteur incompatible with the modesty of a professor. He affected to despise his mother tongue, and preferred speaking bad French to good German.

In 1799, Steibelt returned to Germany, and afterwards went to Russia, where he had the honour of being nominated, by the emperor Alexander, to the office of chapel-master. He died at St. Petersburg in 1823, after a painful and protracted illness. Due respect was shown to his memory by the united efforts of his brother artists, assisted by a great number of amateurs, who performed a solemn dirge to his honour.

Steibelt was not less esteemed as an admirable player, than as a pleasing composer. His fort lay in music of the bravura kind, which he gave with great precision, power, and effect, united to singular beauty and delicacy of manner. His compositions for the piano-forte, particularly those of the middle part of his life, had numerous admirers as well in Germany as in England, but particularly in France. This may be easily accounted for from the character of his music, which is full of gaiety, animation, and spirit, easy of conception, and generally not difficult in the performance. That portion of his works which to us appears less subjected to the fashion of the day, and more abounding in richness and originality of invention than the greater part of his other compositions, are his "*Etudes*," in two volumes. But some of his sonatas, particularly that dedicated to Madame Buonaparte, will be admired so long as the piano-forte music of this age shall be esteemed. For other instruments, and a full orchestra, he wrote but little, and he showed his judgment in so doing, for in the little he attempted his success was very limited.

He produced a few operas, which, however, appear never to have circulated beyond the limits of the cities for which they were composed. The last of his compositions of this kind was "*The Judgment of Midas*," which he left to his son in an unfinished state, and, unfortunately, was the only thing he had to leave him; for Steibelt had the misfortune, like many other men of genius, to pay but little regard to economy and the grosser things of this world. The embarrassment of his circumstances had no small effect upon the vigour and elasticity of his mind. In consideration of the merits of the father, and the distressed situation of the son, count Miloradowitsch, of St. Petersburg, humanely suggested the idea of a great concert for the benefit of the latter, which produced the desired result.

Steibelt occupied the latter days of his life in recomposing his opera of "*Romeo and Juliet*;" the score of which he, on his dying bed, dedicated to the present king of Prussia, out of a feeling of gratitude for the patronage and favours he had received from his royal father. His two other operas, "*Cinderella*," and "*The Judgment of Midas*," were written for the imperial

French theatre at St. Petersburg, where they are performed with considerable applause. Not being acquainted with these works, we can offer no opinion upon their character or merits; but that Steibelt considered "*Romeo and Juliet*" as his masterpiece, may be fairly inferred from the circumstance mentioned above.

Of Steibelt it may be truly said, that if he neither opened any new paths in science nor enlarged its boundaries, at least he has done much for the cultivation and improvement of that which was already known. He has contributed very considerably to advance the interests of music, by increasing the number of amateurs through the medium of his instructions and by means of his compositions, which have been, and many of them still continue, deservedly, amongst the most popular piano-forte works that the last thirty years have sent forth to the world.

STEIN, (JOHANN ANDREAS) an organist at Augsburg, born in 1728, was particularly celebrated as a manufacturer of organs: he was the inventor of a musical instrument called the *melodica*, which was fashionable at Paris for some time. He died at Augsburg in 1792.

STEIN, (FRIEDRICH) grandson of the preceding, was born at Augsburg in 1784. He was a pupil of Albrechtsberger, and was a celebrated pianist and admired dramatic composer. He died in his twenty-fifth year, at Vienna, in 1809.

STEINFIELD, (A. J.) organist at Bergedorff, near Hamburgh, published several operas of vocal and instrumental music in that city between the years 1784 and 1802.

STEINGADEN, (CONSTANTIN) chapel-master at Constance, in the seventeenth century, published there, in 1666, his Op. 4, entitled "*Flores Hyemales à 3, 4 voci, with Instrumental Accompaniments.*"

STEINMULLER, There were three brothers of this name, hornists in the celebrated chapel of prince Esterhazy, when it was under the direction of Haydn. They wrote much music for their instrument.

STELLA, (SCIPIONE) an Italian monk, was celebrated at Naples as an able contrapuntist and especially canonist, at the beginning of the seventeenth century. Amongst his works is "*Il Libro 2do de Madrigali à 5 voci,*" second edition, Venice, 1608.

STEPHAN or STEFFAN, (JOSEPH ANTON) professor of the harpsichord at Vienna, was born in 1726. He was a pupil of Wagenseil, whose style of playing, however, he soon neglected for one entirely his own. He was music-master to Marie Antoinette, queen of France, and to the queen of Naples. He published several operas of music for his instrument at Vienna between the years 1756 and 1798, also a collection of German songs, in four volumes, in 1778 and 1731.

STEPHANI (DOMENICUS) was born at Trieste about the year 1736. He was an excellent tenor singer, and a professor of his art at the conservatory of La Pietà at Venice.

STEPHENS, (MISS.) This eminent artist was born in London, and received the first rudiments of instruction in the art of singing from Lanza, under whose tuition she passed a considerable period. Proceeding upon the genuine Italian method of forming the voice, Lanza initiated his pupil very slowly, but very surely, we apprehend, in the elements. Her power of sustaining, and her intonation, are therefore both fixed. Whilst under her first master, Miss Stephens was brought out at the Pantheon. At length, however, the slowness, though correctness, of Lanza's process of tuition, induced the father of Miss Stephens to apply to Thomas Welsh, who at once saw the great vocal promise of the young lady, and exerted himself in every way to bring her sufficiently forward to appear before the public with *éclat*. She made her *début* at Covent-garden theatre with brilliant approbation. The quality of her tone is full and rich beyond that of any performer now before the town. The peculiar bent of her talent seems to be towards ballads and songs of simple declamation; in a word, towards that particular style which is gene-

rally esteemed to be purely English, though the formation of the voice may (indeed it must, for there are no other) have been conducted upon the principles of Italian teaching. It is impossible for any thing to be more pure, more chaste, than the simplicity with which Miss Stephens gives such songs as "*Auld Robin Gray*," "*Angels ever bright and fair*," and "*Pious Orgies*," of Handel. Her ornaments are correct and pleasing, but seldom far-sought or surprising, while there is little of the coarseness of the stage to be discovered. From this Miss Stephens seems to have escaped; and though in the theatre she executes with more freedom and less care, in the orchestra she has the power to finish highly. There results then from the whole of Miss Stephens's performance a certain grateful sense of pleasure, somewhat analogous to the sensations experienced and the sentiments inspired by the conversation of a polished, sensible, and well-bred person. She most deservedly enjoys her full share of public patronage; and her title to the regard she earns so industriously and so honourably, is supported by a purity of mind and character correspondent to her professional manner. Such characters as Miss Stephens prove sufficiently, that the public exercise of talent is not incompatible with the grace, the ornament, and all the virtues of domestic life.

STERKEL (Abbé J. F.) was born at Wurtzburg about the year 1754. He was a composer, principally of sonatas and concertos for the harpsichord; and a great many sets of these, at different times, have been published. He travelled into Italy for improvement, and appears to have considerably benefited himself by attending to and studying the Italian style of composition.

"His works," says Dr. Burney, "although they are not very learned or consonant to harmonical rules, are full of spirit, and abound in tasteful and pleasing passages. His violin concertos generally consist of passages of effect, and such as give importance to the player. Indeed, his pieces, though not very original, are less tinctured with Bachism or Haydnism, than those of most of his countrymen who have not visited Italy; and though less solid, and less his own property, than Kozeluch's, yet they are more easy to execute, and more intelligible to unlearned hearers." The following are the principal works of this able composer.

Vocal: "12 *Lieder mit Melodien b. Klav. zu singen*," Vienna; "12 *ditto*," third part, Vienna; "12 *ditto*," fourth part, Vienna; "*Sammlung neuer Lieder zum Singen b. Klav.*," first part, Mainz; "*Sammlung ditto*," second part, Mainz; "12 *Lieder mit Melodien b. Klav.*" Mainz; "*Lieder von Salis und Burger*," 1799; "6 *Lieder von Hölty in Musik gesetzt*," Op. 40, Augsburg, 1800; "*Erinnerungen des* 15 *May*, 1793, *von Markus*," Mainz, 1794; "*Auf Clairfaits Sieg. als er am* 29 *Okt*, 1795, *Mainz erstürmte*," Mainz; "6 *Duettini à* 2 *Soprani*," Mainz, 1794; "6 *Canzonette Ital*," Op. 34, Mainz, 1794; "6 *Canti Italiani-tedeschi*," Leipsic, 1799; "3 *Lieder*;" "*Gesang und Gegengesang furs Klav.*," Leipsic, 1797; "*Gesange beym Klav.*," Op. 38, Offenbach, 1799; "6 *Lieder von Voss und Salis*, 7*te Samml.*," Mainz, 1802; "*Vergiss mein nicht, für P. F. oder Guit.*," Leipsic; "3 *Duettini p.* 2 *voci o P. F.*," Op. 6, Leipsic; "*Gesänge mit Begl. d. P. F.* 10*te Samml.*" Leipsic; "*Arietta, M'hanno detto, c. P. F. o Chit.*," Leipsic; "*Il primo Amore Arietta di Don P. Lappi*," Leipsic; and "*Sonetto di Petrarca, c. P. F.*," Leipsic. For bow instruments: "2 *Orchester-Sinfonien, Nos.* 1 *and* 2," Mainz, 1793; "2 *ditto, Nos.* 1 *and* 2," Op. 35; "4 *ditto*," Op. 7, Paris; "4 *ditto*," Op. 11, Paris; "*Sinfon. period. No.* 9," 1796; "*Quint. à* 2 *V.*, 2 *A.*, *et B.*," Vienna, 1794; "6 *Trios à* 2 *V. et B.*" Op. 6, Paris; and "6 *Duos pour V. et A.*," Op. 8, Paris. Harpsichord concertos: "*Conc. pour le Clav. in C*," Op. 20, Mainz; "3 *Conc. pour le Clav.*," Op. 24, liv. 1, 2, 3, Vienna; "3 *Conc. pour le Clav. in D, F, C*," Op. 26, liv. 1, 2, 3, Mainz; "*Conc. pour le Clav. in B*," Op. 31, Vienna; "3 *Conc. pour le Clav. Nos.* 1, 2, 3," Berlin;

"2 *Sonat. pour* 2 *F. P.*," Paris; and "*Conc. pour le Clav. avec Acc.*," Op. 40. Harpsichord sonatas: "30 *Sonatas*," published at different times at Vienna; "3 *ditto, with V. and B.*," London; "3 *ditto*," London; "3 *ditto*," Op. 32, Vienna; "3 *ditto*," Op. 33, Paris; "*Sonate avec V.*," Mentz; "6 *Sonat. pour Clav.*," liv. 1 et 2, Op. 34, Mentz, 1792; "3 *Sonat. pour Clav. seul*," Paris, 1798; "*Sonat. avec. V.*," Op. 35, Offenbach, 1793; "12 *Var. p. il Cemb.*," Op. 36, 1798; "*Grand Sonat. pour le Clav. seul*," London, 1798; "*Sonat. à* 4 *mains*," Op. 37, London; "*Fantasia avec Rondo*," Op. 39, Offenbach, 1798; "3 *Grand Sonat. pour le Clav. seul*," Offenbach, 1800; "6 *Petits Pièces pour le Clav.*," Offenbach; "*Sonat. avec V.*," Op. 44, Offenbach; "*Sonat. avec V.*," Op. 45, Offenbach; "*Sonat. avec V. et Vc.*," Op. 46, Offenbach; "*Trio pour P. F., V., et Vc., in C*," Leipsic, by Kühnel; and "*Quat. pour P. F., V., A., et Vc., in B.*"

STESICHORUS, a much respected bard, who, according to Athenæus, was born at Himera, in Sicily. His first name was Tisias; but he acquired the title of Stesichorus from the changes he made in the manner of performing the dithyrambic chorus, which was sung and danced round the altar or statue of Bacchus, during the worship of that god.

Our latest chronologers agree in fixing the time of his death to have been 556 years before Christ. A character of his numerous poems may be seen in Quinctilian, who speaks of them as subsisting in his time. At present, only a few fragments of them remain. Among his musical improvements, Plutarch enumerates the changes which he made in the harmatian or chariot air, composed by Olympus.

STEUERLEIN, (Johann) a celebrated church composer, was born at Schmalkald in 1546. His compositions bear date from 1571 to 1604. He died in 1613.

STEUP, (H. C.) a pianist at Amsterdam, is also proprietor of a music warehouse there. Many of his instrumental compositions have been published since the year 1800.

STEVENS, (R. J. S.) This celebrated composer of part-songs was organist of the Charter-house and of the Temple, also Gresham professor of music. He published a very beautiful selection of sacred music, in three volumes, folio. Amongst his glees, the following are the most admired: "*Sigh no more ladies*," five voices; "*Ye spotted snakes*," four voices; "*It was a lover and his lass*," five voices; "*O mistress mine*," five voices; and "*See what horrid tempests*," four voices. His compositions appeared chiefly between the years 1795 and 1805.

STEVENS, (W. S.) This gentleman is of a very ancient family in this country, whose name was originally Fitzstephens. He was born in Westminster. At six or seven years of age, he was sent to Wallingford, in Berkshire, where he received a classical education; at thirteen he was removed to Laytonstone, in Essex, where for two years he studied the mathematics and the French language, and improved himself in the classics. The first musical impulse he felt (being as a child inclined to mechanics) was a desire to make a fife, one of his schoolfellows having an instrument of that sort, which he would not lend him. He began this mechanical undertaking by giving sixpence from his pocket-money for a piece of bamboo cane, with which, and the assistance of an iron skewer, made hot, he burned the several holes for his fife, and formed a tolerably well-tuned and well-toned instrument, with which he emulated the strains of his rival schoolfellow. Having evinced thus early (for he was but eight years old at the time) a decided aptitude for music, his father bought him a flute, and he received some lessons from a teacher in the town; after which he made so great a progress as soon to excel his master, by his own confession. In the course of a few years he became acquainted with keyed instruments, at that period, however, very scarce in comparison with the present time. His father bought him a virginal, the fruit-

ful mother of the piano-forte. For this instrument he felt a very strong attachment, as he soon found that he could play all his flute music on it; he felt, however, the want of rules and signs to assist and regulate his harmonies, and to combine both his hands. The assistance of a master was therefore procured, whose name was Thomas Smart, a pupil of Drs. Pepusch, Nares, and Boyce. Under his tuition he soon evinced his improvement on a good Kirkman's harpsichord, and, in a little time, equally so on the organ, to which he had now constant access in the churches of St. Bride, St. Clement, and the Temple. Under Smart he also studied thorough-bass, which had the greatest charms for him; principally because, though now a good practical player from figured notes, he felt that he wanted the principles of harmony, fundamental, deep, and certain: these he wished for, to lead him to that perfect knowledge of the art which he aimed at and was resolved to attain. In this respect he more especially succeeded in his subsequent studies with R. J. S. Stevens of the Charter-house, and lastly, with Dr. Cook of Westminster abbey: the former opened to him the harmonic code, and taught him counterpoint and composition; and with the latter he studied the nature of cathedral music, the accompaniment of its services, and obtained a true idea of scores and of the ready manner of reading them.

Stevens having considerable expectations, which were considered as certainties, both from his father's as well as other property, was brought up to no profession, although he studied for more than one. Fearing, however, (what in fact happened) that his expectations might not be realized in full, by the after circumstances of his life, he resolved to apply himself to the musical profession as a teacher; soon after which determination he was appointed pianist and master of the choristers at the Haymarket theatre, which situation he held until a new management expelled the piano-forte from the orchestra. At various times he published songs, glees, and a few sonatas, capriccios, &c.; he also employed his pen and talents on other subjects than music; having written and presented to government an "*Essay on Projectiles*," so far as ball-shooting is concerned, which essay found its way to Woolwich-warren, and guns, it has been said, were cast on the plan he recommended. It is also reported, that the principles inculcated in his essay have been and are still in use in the navy in all close engagements. He next turned his mind to giving a plan for the orchestra at Drury-lane theatre, when to be rebuilt after the fire; his idea was only in part acted on, provision being, however, made for the completion of the plan, should it be hereafter thought advisable. After this, he sedulously exerted his inventive faculties to devise a plan for preventing the forgery of bank notes, and did not discontinue his efforts till it was resolved by the directors to call in the small notes and pay in specie. He has not been idle since the above project ceased to occupy his mind, having now ready for the press, "*An Essay descriptive of a new Method of Navigation, by newly invented Charts and Instruments, by which the Longitude is found, kept, and always known.*" He also has a manuscript, written by him nearly thirty years ago, on every part of musical science, harmony, modulation, fingering, expression, &c. &c.; also another manuscript, written, and indeed invented by him, which he calls "*A complete double counterpoint of the preparation and resolution of the seventh for all the modulations both in major and minor, making sequences through each octave; in four parts, forming twenty-three inversions, and showing every discord that can arise in music, with their natural resolutions.*" Added to this, he has a set of manuscript original fugues ready for publication.

Amongst his published practical works are the following: "*Le Lever de l'Amour*," a sonata for the piano-forte; "*Le Reveille de Diane*," a sonata for the piano-forte; "*A Set of Capriccios or short Preludes*," &c. Songs: "*Art thou not dear unto my heart?*" "*The Curfew*," from Gray's Ele-

gies; "*The Indian Girl's Lamentation over her Lover killed by Lightning;*" "*The Castilian Lover.*" Glee: "*The Voice of Spring;*" "*Mary of Buttemere,*" an extemporary effusion; "*The Grand Musical Magazine,*" discontinued after about six or eight numbers; and "*A Treatise on Piano-forte Expression.*" Theoretical: "*A Card, simplifying the Reading of the Counter Tenor Clef.*"

STEVENSON (Sir JOHN) is a native of Ireland: he was born about the year 1772, and received his earliest musical instructions under Dr. Murphy, in the cathedral church of St. Patrick, Dublin. In this situation he first acquired that taste both for secular and sacred music, which he has since cultivated with so much success.

Whilst he continued in Ireland, the musical afterpieces of *The Son in Law*, and *Agreeable Surprise*, being the property of the manager of the Haymarket theatre in London, and the original music not having been published, he was requested to reset them for the purpose of their being played in Dublin; and in this city they still continue to be performed with his music. Besides these he has composed for the Irish stage the operas of "*The Contract,*" and "*Love in a Blaze,*" the former written by Dr. Holton, and the latter by Mrs. Atkinson.

It is stated that the degree of doctor of music was conferred upon him under circumstances which greatly redound to his credit; and that, some years ago, he received from the Hibernian catch club a massive and elegant silver cup, in testimony of their estimation of his talents, and in consideration of the many delightful compositions which he had contributed to the entertainment of the club and the honour of the country.

Sir John Stevenson's compositions are principally vocal. Several of his glees and duets have obtained great celebrity. He has also published some church music. His most popular work, however, is his arrangement of the Irish melodies to the poetry of Mr. T. Moore. The following are amongst the more admired publications of sir John Stevenson.

Glees: "*And will he not come again;*" "*Allen a Dale,*" three voices; "*Alice Brand,*" three voices; "*Doubt thou the stars are fire;*" "*Come let us play,*" madrigal, three voices; "*Fairy Glee;*" "*Hail to the mighty power of song,*" charter glee; "*Raise the song;*" "*He is gone on the mountain;*" "*See our oars with feather'd spray,*" boat glee; "*Oh stay, sweet fair;*" &c. &c. Duets: "*Tell me where is fancy bred;*" "*Those laughing eyes;*" "*Sweet stream, if e'er thy limpid flow;*" "*Valentine's Day,*" &c. Songs: "*Cheerful as the bird of May;*" "*Cypress Wreath;*" "*Dearest girl, I soon must leave thee;*" "*Doubt not, sweet maid;*" "*Fairest, awake;*" "*Farewell, my harp;*" "*Harper's Son, in Rokeby;*" "*Remember your vows;*" "*To the brook and the willow;*" "*Come take the harp;*" "*Dear Fanny;*" "*Does the harp of Rosa slumber?*" "*Go, sweet enchantress;*" "*I am wearing away;*" "*Maid of Marlivale;*" "*Oh! turn away those mournful eyes;*" "*Waters of Elle;*" &c. "*Symphonies and Accompaniments to the Irish Melodies,*" eight parts, words by T. Moore, Esq.; "*Symphonies and Accompaniments to popular National Airs,*" words by T. Moore, Esq.; some of the "*Series of Sacred Songs, Duets, and Trios,*" words by T. Moore, Esq.; and "*Handel's Songs, arranged with a Piano-forte Accompaniment.*"

STICH. See PUNTO.

STILLINGFLEET, an English author and naturalist, published in London, in 1771, a commentary on Tartini's treatise on music, with the title "*Principles and Power of Harmony.*" He died in 1771.

STOBAEUS (JOANNES) was chapel-master at Konigsberg, in Prussia, towards the commencement of the seventeenth century. Amongst other works he published "*Cantiones Sacræ*, 4, 5, 10 *voc.*," Frankfort, 1624.

STOELZEL, (GOTTFRIED HEINRICH) chapel-master to the duke of Saxe-Gotha, was born in 1690. He received the rudi-

ments of his musical education from his father, who was an organist, and in 1707 was entered at the university of Leipsic, where he formed an acquaintance with the celebrated G. Hoffmann, then music director at the new church in that town. After a residence of three years at Leipsic, he proceeded to Breslau, in Silesia, where he continued two years, giving lessons in music. At the same time he composed there numerous overtures, concertos, and other works; the most remarkable of which were a serenade on the occasion of the coronation of the emperor Charles VI., and a dramatic piece entitled "*Narcissus*," in honour of the countess of Neidhardt; of this he wrote both the music and words. He now began to feel a strong inclination to visit Italy, and accordingly, after writing several more operas for the German theatres, he proceeded to Venice, and from thence to Florence and Rome, in all which places he was introduced to the principal musicians of that period; amongst others Gasparini, Vivaldi, Polaroli, Vinacessi, B. Marcello, Buononcini, A. Scarlatti, &c. From Italy he went to Prague, where he remained three years, and composed the words and music to various operas and oratorios. He also wrote some masses and instrumental music. In 1719, he entered the service of the count of Gera. He died in 1749. Amongst his works was an interesting "*Treatise on Recitative*," which he drew up for a musical society about the year 1739.

STONARD, (W.) organist of Christchurch, Oxford, and made doctor of music in 1608, composed several anthems, the words of which are inserted in Clifford's collection. He was also the composer of some pieces communicated by Walter Porter to Dr. Wilson, the professor of music at Oxford, which were directed to be preserved for ever among the archives of the music school.

STORACE, (Stephano.) This eminent composer of theatrical music was the son of Stephen Storace, a well-known Italian performer on the double bass, who resided in this country. He was born in the year 1763. In the early part of his life he exhibited a strong propensity to music; and this his father took such pains to cultivate, that, before his son had attained the age of eleven, he was able to perform on the violin the most difficult solos of Tartini and Giardini, with great correctness. Not long afterwards, he was sent into Italy, where he studied the harpsichord, violin, and the art of composition. His proficiency in the science must have been very rapid, since he not only wrote what is considered by many as his best composition, the finale to the first act of the *Pirates*, but most of the other pieces, for which he has been so greatly admired, during his residence on the Continent.

On his return to England he went to reside in Bath, but finding that there was no opening either at that place or in London, for the exercise of his professional talents, he was induced, for a while, to give up his musical pursuits, and to turn his attention to drawing; an art for which, as well as music, he had always a great predilection. His introduction to Drury-lane theatre was at length effected through the friendship and interference of M. Kelly, who had formed an acquaintance with him in Italy, and he was appointed composer to that theatre, where he had full scope for the expansion of his great abilities; the public judgment of his productions continuing throughout his musical career to be so favourable, that he is said to have received from the music dealers greater prices for some of his operas than ever had been given before.

At the early age of thirty-three, Storace was attacked by a violent fit of the gout, which flew into his head, and deprived the world of this highly promising young man, in the year 1796. He left behind him several children by his wife, the daughter of Mr. Hall the engraver.

Storace had just before been to Bath for the purpose of hearing Braham sing, and, with the consent of the managers, had engaged him for a limited number of nights at Drury-lane, where he was to appear in Storace's new opera of "*Mahmoud*," which was

in preparation. Before his opera was ready, however, the regretted composer sank into the grave. Although his death paralysed the work, it did not prevent its being afterwards produced, though in an incomplete state. With the consent of the managers, of Mr. Hoare, the author of the opera, and by the friendly assistance of Kelly, together with some additional music, selected by Signora Storace, the composer's sister, it was performed for the benefit of his family.

The compositions of Storace abound with great spirit and fire; and his melodies, at least, have not often been excelled by theatrical composers. In his quartettos and finales, he was chiefly excellent. His productions for the theatre consist chiefly of the following operas: "*Doctor and Apothecary*," farce, 1788; "*Haunted Tower*," comic opera, 1789; "*No Song no Supper*," musical farce, 1790; "*Siege of Belgrade*," comic opera, 1791; "*Cave of Trophonius*," musical entertainment, 1791; "*Pirates*," comic opera, 1792; "*Dido*," opera, 1792; "*Prize*," musical entertainment, 1794; "*Cherokee*," comic opera, 1794; "*Glorious First of June*," musical entertainment, 1794; "*Lodoiska*," (selected) musical romance, 1794; "*Three and the Deuce*," comic drama, 1795; "*My Grandmother*," musical farce, 1796; "*Mahmoud*," opera, 1796; and "*Iron Chest*," play, 1796.

STORACE, (Anna Selina.) This excellent actress and theatrical singer was a pupil of Sacchini. Her eminence commenced about the year 1780, at the opera at Florence, whence she was invited to Vienna by the emperor in 1784, a salary being assigned to her of near 500*l.* per annum. She quitted Vienna after the carnival of 1787, when she came to London, and in a short time ranked amongst the favourite comic performers and singers of our stage. She died near London about the year 1814.

STRADELLA (Alessandro) of Naples, lived about the year 1650, and was not only an excellent composer, but also eminent as a performer on the violin. In addition to these qualifications, he possessed a fine voice, and an exquisite taste in singing. His compositions, which are all vocal, are perhaps superior to any that were produced in the seventeenth century, with the single exception of the works of Carissimi; and perhaps had he enjoyed equal longevity, he might have rivalled even that wonderful musician. Stradella, probably at a very early period of his life, having acquired great reputation by his talents, was employed by a noble Venetian to teach a young lady, of a noble Roman family, named Hortensia, to sing. Hortensia, on whom natured had bestowed a beautiful person and an exquisite voice, notwithstanding her illustrious birth, having been seduced from her friends, had submitted to live with this Venetian in a criminal manner.

Her delight in music, and admiration of the talents of her instructor, soon gave birth to a passion of a different kind; and, like Heloisa, she found that though at first

> "Guiltless she gaz'd, and listen'd while he sung,
> While science flow'd seraphic from his tongue
> From lips like his the precepts too much move,
> They music taught—but more, alas! to love!"

By frequent access, Hortensia and her master became mutually enamoured of each other. Before their attachment was discovered, they agreed to quit Venice together, and fly to Naples. After travelling in the most secret manner, they arrived at Rome in their way to that city. The Venetian seducer, enraged at their escape, determined to satiate his revenge in having them assassinated, in whatever part of the world they could be found; and for this purpose engaged two desperate ruffians, by a large sum of ready money, and a promise of a still greater reward when the work should be accomplished. The assassins proceeded directly to Naples, the place of Stradella's nativity, supposing that he would naturally return thither for an asylum, in preference to any other part of Italy. After many fruitless researches in that city, they were at length informed that Stradella and the lady resided at Rome, where she was regarded as his wife.

Of this they conveyed intelligence to their employer, assuring him of their determina-

tion to go through with the business they had undertaken, provided he would procure them letters of recommendation to the Venetian ambassador at Rome, to grant them an asylum as soon as the deed should be perpetrated. After waiting at Naples for the necessary letters and instructions, they proceeded to Rome, where, such was the celebrity of Stradella, that they very shortly discovered his residence.

But hearing that he was soon to conduct an oratorio of his own composition in the church of St. John Lateran, in which he was not only to play, but to sing, the principal part; and as this performance was to begin at three o'clock in the evening, they determined to avail themselves of the darkness of the night, when he and his mistress should return home.

On their arrival at the church, the oratorio was begun; and the excellence of the music and its performance, joined to the rapture that was expressed by the whole congregation, made an impression, and softened the rocky hearts even of these human savages to such a degree, as to incline them to relent, and to spare the life of a man, whose genius and abilities were the delight of all Italy. Here we have an instance of the miraculous power of modern music, superior to any that could be well authenticated of the ancient, and which may fairly lead us to conclude, that the fabulous stories of Orpheus, Amphion, &c. were but exaggerations of matters of fact, well known in those days, but which have not descended to posterity.

Both these assassins being equally affected by the performance, and alike inclined to mercy, accosted him in the street when he quitted the church. After complimenting him on his oratorio, they confessed the business on which they had been sent by the Venetian nobleman, whose mistress he had taken away; adding that, charmed by his music, they had abandoned their purpose, and determined to relinquish the rest of the reward that had been promised them, and to tell their employer, that Stradella and his mistress had quitted Rome the night before their arrival in that city.

After this providential escape, the lovers set out that very night for Turin, as a place most remote from their implacable enemy and his emissaries; and the assassins returning to Venice, told the enraged Venetian, that they had traced the fugitives to Turin, where the laws being not only more severe, but the difficulty of escaping so much greater, than in any other part of Italy, on account of the garrison, they should decline any further concern in the business. The intelligence did not, however, incline the exasperated nobleman to relinquish his purpose, but rather stimulated him to new attempts. He therefore engaged two other assassins in his service, procuring for them letters of recommendation from the abbé d'Estrade, at that time the French ambassador at Venice, addressed to the marquis de Villars, ambassador from France to Turin. The abbé d'Estrade requesting, at the desire of the Venetian ambassador, protection for two merchants, who intended to reside some time in that city; which being delivered by these new assassins, they paid their court regularly to the ambassador, waiting for a favourable opportunity to accomplish their undertaking with safety.

The duchess of Savoy, at that time regent, having been informed of the sudden flight of Stradella and Hortensia from Rome, and of their arrival at Turin, and knowing the danger they were in from the vindictive spirit of their enemy, placed the lady in a convent, and retained Stradella in her palace, as her *maestro di capella*.

In a situation apparently so secure, Stradella's fear for his safety began to abate, till one day, at six o'clock in the evening, as he was walking for the air on the ramparts of the city, he was attacked by two ruffians, who each gave him a stab in the breast with a dagger, and immediately escaped to the house of the French ambassador, as to a sanctuary.

The assault having been witnessed by numbers of people who were walking in the same place, occasioned such an uproar in

the city, that the news soon reached the duchess, who instantly ordered the gates to be shut, and the assassins to be demanded of the French ambassador; but he, insisting on the privileges granted to men of his function by the law of nations, refused to give them up.

This transaction, however, made a great noise all over Italy; and M. de Villars wrote immediately to the abbé d'Estrade to know the reason of the attack upon Stradella by the two men whom he had recommended; and was informed by the abbé, that he had been surprised into a recommendation of these assassins by one of the most powerful of the Venetian nobility.

In the mean while Stradella's wounds, though extremely dangerous, proved not to be mortal; and the marquis de Villars having been informed by the surgeons that he would recover, in order to prevent any further dispute about the privileges of the corps diplomatique, suffered the assassins to escape. But, so invincible was the implacability of the enraged Venetian, that never relinquishing his purpose, he continued to maintain spies at Turin, to watch the motions of Stradella. A year having elapsed after the cure of his wounds, he fancied himself secure from any further attempts upon his life. The duchess regent, interesting herself in the happiness of the two persons who had suffered so much, and who seemed born for each other, had the ceremony of their marriage performed in her own palace. After which Stradella, being invited to Genoa to compose an opera for that city, went thither with his wife, determining to return to Turin during the carnival; but the Venetian being informed of this change of residence, sent assassins after them, who rushed into their chamber early one morning, and stabbed them both to the heart. The murderers having secured a bark which lay in the port, by instantly retreating to it, escaped from justice, and were never afterwards heard of. This occurred about the year 1679. Among various other works Stradella composed the two following: "*Oratorio di S. Giov. Battista, a 5 voci con Stromenti,*" and "*La Forza dell' Amor Paterno,*" opera seria, Genoa, 1678.

STRADIVARI or STRADIVARIUS, (Antonio.) There were two celebrated violin-makers (father and son) of this name, at Cremona, in Italy, in the early part of the last century, The signature on their instruments was *Antonius Stradivarius Cremonensis faciebat, anno.* (See Amati and Stainer.)

STRADUARIUS. See Stradivari.

STRIGGIO, (Alessandro) a lutanist and voluminous composer, whom Morley and others have frequently mentioned. His madrigals, in six parts, were published at Venice in 1560. A copy of them is preserved in the collection at Christchurch, Oxford, but they do not contain any thing remarkable either for genius or science.

STROZZI or STROZZA, (Barbara) a noble Venetian lady, flourished about the middle of the seventeenth century, and was the author of some vocal compositions, containing an intermixture of air and recitative. These she published in 1653, with the title of "*Cantate, Ariette, e Duetti,*" intimating, in the preface, that having invented this mixed style, she had given a specimen of it to the public by way of trial. The style of the airs is too simple to be pleasing, yet the experiment succeeded. She is allowed to be the inventor of that elegant species of vocal composition called the cantata.

STRUCK, (Paul) a musician at Vienna, and pupil of Haydn, published several operas of instrumental music, chiefly for the harpsichord, at Offenbach and Vienna, subsequently to the year 1797. He is considered a good composer.

STRUNCK, (Nicolaus Adam) a celebrated violinist of the seventeenth century, was chapel-master to the elector of Saxony. He was born in 1640 at Zell, where his father Delphins Strunck was then court-organist. When twelve years of age he removed with his father to Brunswick, and was soon after himself made organist of the church of St Magnus in that town. Soon after this his partiality for the violin was evinced, and he went to Lubec to take les-

sons on that instrument of an excellent player there named Schnittelbach. He improved so rapidly that, at the age of twenty, he was nominated first violin in the chapel of the duke of Wolfenbuttel, where he remained but a short time, preferring another situation in the chapel of the duke of Zell. After this he obtained the duke's consent to take a journey to Vienna, where he performed before the emperor, who rewarded him with his portrait in miniature attached to a gold chain. On the death of the duke of Zell he was engaged in the chapel of the duke of Hanover, whence he was invited to Hamburgh, as music director and composer to the theatre. He there wrote, up to the year 1685, eight operas, till at length Frederick William, elector of Brandenburg, came to Hamburgh, and, desirous of possessing so eminent an artist in his chapel, demanded him of the magistracy of Hamburgh, and nominated him chapel-master. The elector of Hanover, on hearing of this appointment, reclaimed Strunck as his vassal; at the same time, to indemnify him for any loss of salary, he nominated him first his chamber-organist, and afterwards canon to the church of Notre-Dame at Einbeck. The duke of Hanover then took Strunck with him in a journey to Italy, where he had the advantage of meeting Corelli. Strunck remained several years in Italy, and, on his return, again passed through Vienna, where he once more performed before the emperor, choosing this time the harpsichord for his instrument. A second chain of gold testified the satisfaction of the monarch. From Vienna he proceeded to Dresden, where the elector John George VI. appointed him vice chapel-master, and after the death of Bernhard he was appointed full chapel-master, filling that situation from 1692 to 1696, when he appears to have settled at Leipsic, where he died in 1700. Amongst his published instrumental music we can mention "*Ricercar on the Death of his Mother at Venice, on December 20th*, 1685," and "*Musical Exercises for the Violin or Viol da Gamba, containing several Sonatas, &c. and some Chaconni for two Violins*," Dresden, 1691. His church and dramatic music was however the most esteemed. That he was a man of humour and pleasantry may be inferred from the following story, related by Walther.

Strunck being at Rome, upon his arrival made it his business to see Corelli; upon their first interview Strunck gave him to understand that he was a musician. "What is your instrument?" asked Corelli. "I can play," answered Strunck, "upon the harpsichord, and a little on the violin, and should esteem myself extremely happy might I hear your performance on this latter instrument, on which I am informed you excel." Corelli very politely condescended to this request of a stranger; he played a solo: Strunck accompanied him on the harpsichord, and afterwards played a toccata, with which Corelli was so much taken, that he laid down his instrument to admire him. When Strunck had done at the harpsichord, he took up the violin and began to touch it in a very careless manner; upon which Corelli remarked that he had a good bow-hand, and wanted nothing but practice to become a master of the instrument. At this instant Strunck put the violin out of tune, and, applying it to its place, played on with such dexterity, attempering the dissonances occasioned by the mistuning of the instrument with such amazing skill and dexterity, that Corelli cried out in broken German, "I am called arcangelo, a name that, in the language of my country, signifies archangel; but let me tell you, that you, sir, are an arch-devil."

STUMPF, an excellent performer on the bassoon, and composer for wind instruments at Frankfort, where he died in 1801.

STYLES or STILES (F. H. E.) published, in the Transactions of the Royal Society of London for 1760, a dissertation entitled "*An Explanation of the Modes or Tones in the ancient Grecian Music.*"

SUESSMAYER, music director and composer to the national theatre at Vienna, since the year 1795. He was a pupil of Salieri. He published various operas and

operettas for Vienna and other towns in Germany, which bear date from the year 1792 to 1801. He died at Vienna in 1803.

SUTTON, (W. W.) born at Dover in 1793, was, at the age of three years, placed under the care of an uncle, who was in the musical profession, under whose instruction he began the flute at the early age of five. At seven, he performed a solo on that instrument at the Friendly Musical society, on which occasion the members presented him with a very handsome flute; this of course increased his love for the instrument, and he soon performed concertos in public, at Margate and elsewhere. About this time, Ashe gave an oratorio and concert at Margate and Ramsgate, where young Sutton played, being then twelve years of age. At nine years old, he began the violin under his uncle, and at eleven, the piano-forte under Day, and, at his death, under Monro, Furtardo, and F. Venna. Sutton has now an extensive connection as teacher of music at Dover. His publications are few, from his time being so completely engaged in tuition: the chief are "*Six Airs, with Variations for the Flute,*" several variations for the piano-forte, and piano-forte and flute, a set of preparatory exercises for the piano-forte, and a set of musical questions.

SWELINK, (Jan Peter) organist of the great church at Amsterdam, was born at Deventer about the year 1540. By a peculiar method of fingering, he attained, in early youth, great perfection in playing on the harpsichord and organ. Being ignorant, however, of composition, he went, about the year 1557, to Venice, for the purpose of receiving instructions from the celebrated Zarlino. On his return to Holland he was regarded as the Phœnix of organists, and crowds attended whenever he performed. Some amateurs of music amongst the merchants of Amsterdam wishing to provide for Swelink in his old age, borrowed of him the small sum of two hundred florins, (about twenty pounds) on the condition that they would make mercantile purchases with it, from which he should derive all the benefit, they taking upon themselves the risk of loss. After some years, this small capital had produced no less a sum than four thousand florins, which placed the old musician quite at his ease. He died in 1622. Amongst his works were the following: "*Pseaumes d'après Labwasser à* 4—8 *part., Liv.* 2," Amsterdam; "*Chansons à* 4 *et* 5 *part.,*" Antwerp, 1592; "*Nieu Chyterboeck,*" Amsterdam, 1602; "*Rimes Françoises et Italiennes mises en Musique à* 2 *et* 3 *part. avec une chanson à* 4," Leyden, 1612; "*Pseaumes mis. en Musique à* 4 *à* 8 *part. Liv.* 2," Leyden, 1613; "*Ditto, Liv.* 3." Leyden, 1614; "*Ditto, Liv.* 4," Amsterdam, 1622; and "*Cantiones Sacræ cum B. contin.* 5 *voc.*" Antwerp, 1623. It is also said that he translated into Dutch the "*Instituzioni*" of Zarlino.

SWIETEN, (Gottfried Freyherr von) president of the commission of public instruction at Vienna, and a distinguished amateur of music, died in 1803. He was the intimate friend of Haydn.

SYLVA, (Tristao da) chapel-master to king Alphonso V. of Portugal, in the fifteenth century.

SYLVEIRA, (Fr. Placido da) a Portuguese church composer, died in 1736.

SYMONDS, (Henry) one of the king's band of musicians, and organist of the church of St Martin, Ludgate, and also of the church of St. John, was a celebrated master of the harpsichord in his time. He published six sets of lessons for his instrument. Symonds died about the year 1730.

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TACHINARDI, (N.) a tenor singer at the Italian opera in Paris, in the year 1811.

TADEI, (Alessandro) a celebrated composer of the seventeenth century. Several motets of his composition may be found in the *Parnassus Musicus Ferdinandeus.*

TAEUBER, TEIBER, TEUBER, or TEYBER, (Anton.) chapel-master at Vienna in 1798. Amongst his works we can name "*La Passione di Jesu Christo,*" oratorio, in manuscript, Vienna, 1790; "3 *Quat. p. 2 V., A., et B.*" Op. 1, Vienna, 1788; "*Die Einnahme von Belgrad,*" Dresden, 1792; "6 *Märsche und eine Retirade,*" Dresden, 1792; "12 *Menuetten und* 12 *Allemanden,*" Dresden, 1798; "*Gesänge beym Klavier,*" Dresden, 1798; "*Xermes und Mirabella,*" melodrame, in manuscript; and "*Gr. Sinfon. à plus. Instrum.*" Op. 1, Offenbach, 1799.

TAG, (Christian Gotthilf) music director at Hoenstein, in Saxony, about the year 1783, was considered in Germany as an excellent church composer. His works, consisting of masses, motets, &c., and several theatrical pieces, bear date from the year 1783 to 1803.

TAGLIA, (Pietro) an Italian composer of the middle of the sixteenth century, of whose works have been published "*Madrigali à* 4 *voci,*" Mailand, 1555.

TAGLIETTI, (Giulio) a voluminous composer to the Collegio de Nobili di St. Antonio, at Brescia, towards the year 1700.

TAGLIETTI, (Luigi) an Italian instrumental composer, published, in 1750, at Amsterdam, his Op. 6, consisting of concertos and symphonies for Violins, &c.

TAILLARD, (l'aîné) first flute at the *concert spirituel* in Paris about the year 1760. He published some music for his instrument.

TALESIO, (Pedro) professor of music at Coimbra, in the beginning of the seventeenth century, published "*Arte do Canto Chaõ com huma breve instruçaõ para os Sacerdotes, Diaconos, è Subdiaconos, e Moços do Coro conforme o Uso Romano,*" Coimbra, 1617.

TALLIS, (Thomas) the master of Bird, and one of the greatest musicians, not only of this country, but of Europe, during the sixteenth century, in which so many able contrapuntists were produced, was born early in the reign of Henry VIII.; but though it has been frequently asserted that he was organist of the chapel royal during the reigns of that monarch, Edward VI., queen Mary, and queen Elizabeth, yet it would be difficult to prove that in the three first of these reigns laymen were ever appointed to any such office. In the reigns of Henry and his daughter Mary, when the Roman Catholic religion prevailed, the organ in convents was usually played by monks; and in cathedrals, and collegiate churches and chapels, by the canons, and others of the priesthood. The first lay organists of the chapel royal upon record, were Dr. Tye, Blithman, the master of Dr. Bull, Tallis, and Bird; all during the reign of queen Elizabeth.

Though the melody of the cathedral service was first adjusted to English words by Marbeck, yet Tallis first enriched it with harmony.

But the most curious and extraordinary of all his labours, was his song of forty parts, which is still subsisting. This wonderful effort of harmonical abilities is not divided into choirs of four parts, soprano, alto, tenor, and bass, in each, like the compositions *a molti cori* of Benevoli and others, but consists of eight trebles, placed under each other, eight mezzo-soprano or mean parts, eight countertenors, eight tenors, and eight basses, with one line allotted to the organ. All these several

parts, as may be imagined, are not in simple counterpoint, or filled up in mere harmony without meaning or design, but have each a share in the short subjects of fugue and imitation, which are introduced upon every change of words. The first subject is begun in G, by the first mezzo-soprano; the second medius, in like manner beginning in G, is answered in the octave below by the first tenor, and that by the first countertenor in D, the fifth above; then the first bass has the subject in D, the eighth below the countertenor; and thus all the forty real parts are severally introduced in the course of thirty-nine bars, when the whole phalanx is employed at once, during six bars more. After which, a new subject is led off by the lowest bass, and pursued by other parts, severally, for about twenty-four bars, when there is another general chorus of all the parts; and thus this stupendous, though perhaps Gothic, specimen of human labour and intellect, is carried on in alternate flight, pursuit, attack, and choral union to the end, when the polyphonic phenomenon is terminated by twelve bars of universal chorus, in quadragintesimal harmony.

This venerable musician died in the year 1585, and was buried in the old parish church of Greenwich, in Kent. The following epitaph, which Dr. Boyce has printed in the first volume of his collection of cathedral music, Strype, in his continuation of Stowe's Survey, printed in 1720, says he found engraved in Gothic letters, on a brass plate in the chancel.

Enterred here doth ly a worthy wyght
Who for long time in musick bore the bell;
His name to shew was Thomas Tallis hyght,
In honest vertuous lyff he dyd excell.
He served long tyme in chappel with grete prayse,
Fower sovereygnes reignes, (a thing not often seene;)
I mean king Henry, and prince Edward's dayes
Quene Marie, and Elizabeth our quene.
He maryed was, though children he had none,
And lyv'd in love full three and thirty yeres
With loyal spowse, whose name yclept was Jone,
Who here entombed, him company now bears.
As he dyd lyve, so also dyd he dy,
In myld and quyet sort, O happy man!
To God ful oft for mercy did he cry,
Wherefore he lyves, let Deth do what he can.

The stone to which this plate was affixed had been renewed by Dr. Aldrich; but the old church having been pulled down, about the year 1720, in order to be rebuilt, no memorial remains of Tallis, or any other illustrious person who had been interred there anterior to that period.

TALON, a musician in the chapel of the king of France about the year 1767, published in that year, at Paris, his Op. 5, consisting of "*Six Symphonies.*"

TANNER, concert-master to the duke of Deux Ponts, obtained the same situation, in 1788, in the chapel of the margrave of Baden.

TANSUR, (William) an English musician, born about the year 1700. He published, in 1735, a work entitled "*A complete Melody, or the Harmony of Sion, in three volumes: the first containing an Introduction to Vocal and Instrumental Music; the second, comprising the Psalms, with new Melodies; and the third being composed of Part Songs.*" Some years afterwards, he published two other works, the one entitled "*Universal Harmony,*" and the other "*A new Musical Grammar and Dictionary.*" On the title page of the latter, he calls himself William Tansur, sen., Musico-theorico; the work being stated to be sold by the author and by his son, late chorister of Trinity college, Cambridge.

TANZ, (L.) a German musician, died towards the year 1790, in the flower of his age, and, as it is said, from love of a beautiful woman. His pieces for the piano, some of which Gerber has heard, are stated by that author to be very agreeable, brilliant, and replete with good modulations. Amongst his works were two operas of sonatas for the harpsichord and violin, Manheim, 1780.

TAPPIA, (Giovanni) a priest, resident at Naples about 1528, was born in Spain. He was the founder of the first musical conservatory at Naples; soon after which, various others were formed, both in Naples and Venice. These institutions have, on the whole, much contributed towards the improvement of the art. Their first esta-

blishment was occasioned by the great want of singers in all large towns, which was owing to the government not having the means of maintaining musical schools, and the convents having their own interest too much at heart to offer any assistance. Tappia, full of enthusiasm for the art, resolved at last to do the utmost for its emancipation. He first gave in several plans to his government, which were not accepted. He then desired to accomplish these plans himself, and applied publicly for assistance; in vain, however, for nothing succeeded, till at last, after several years' exertions, he took the resolution to rely on nothing but the intrinsic merit of his plans and his own perseverance, and went from house to house, from place to place, to beg subscriptions. Though but too often denied, publicly scoffed and laughed at, he was here and there listened to, and obtained small donations, afterwards greater ones; and this work he carried on for full nine years, when he added his own, not inconsiderable, fortune to the total sum he had begged, and found himself in possession of a large capital. With this he now founded the first conservatory at Naples, which he dedicated to and named after the Madonna di Loretto.

TAPRAY, (J. F.) a Frenchman by birth, and a pupil of Domenico Scarlatti, was considered a good performer on the harpsichord. In 1768, he was organist at Besançon, after which he went to Paris, and was nominated organist of the military school. He had published, up to the year 1811, twenty-eight operas of harpsichord music and romances.

TARADE, a good violinist in the orchestra of the royal academy of music at Paris, brought out, in 1765, at the Comédie Italienne, a successful opera entitled "*La Réconciliation Villageoise.*"

TARCHI, (Angiolo) an Italian composer and professor of singing, resident at Paris, was born at Naples in 1760. He studied during thirteen years at the conservatory of La Pietà, under Tarentino and Sala. Whilst still there, in 1781, he wrote his first dramatic work, being an opera buffa entitled "*L'Architetto*," its success was such when performed within the walls of the conservatory, that the king (Ferdinand IV.) desired it might be played at one of his private theatres. In 1783, being still a pupil of the conservatory, he composed for the new theatre at Naples, "*La Caccia d'Enrico IV.*," an opera buffa, which had much success. He then gave at the Theatre del Foudo an interlude, which he followed up by three operas. At this epoch, being at Rome, he wrote for the theatre of Capranica "*Le due Fratelli Pappamosca,*" an interlude. In 1784, he composed in the same city, for the Theatre de Valle, the interlude of "*Don Fallopio.*" and in 1785, at Milan, for the Theatre of La Canobia, the opera seria entitled "*Ademira.*" After this period his works succeeded rapidly in the following order: "*Arianna e Bacco,*" opera seria, Turin, 1785; "*Ifigenia in Tauride,*" opera seria, Venice, 1786; "*L'Ariarate,*" opera seria, Milan, 1786; "*Publio,*" opera seria, Florence, 1786; "*Arminia,*" opera seria, Mantua, 1786; "*Demofoonte,*" opera seria, Crema, 1786; "*Il Trionfo di Clelia,*" opera seria, Turin, 1787; "*Paolo e Virginia,*" Venice, 1787; "*Artaserse,*" Mantua, 1787; "*Le due Rivali,*" opera buffa, Rome, 1788; "*Mitridate,*" Rome, 1788; "*Il Conte di Saldagna,*" Milan, 1788; "*Antioco,*" Padua, 1788; "*Il Disertore,*" London, 1789; "*Alessandro nell' Indie,*" London, 1789; "*Lo Spazzacammino,*" opera buffa, Monza, a country house near Milan, 1789; "*L'Apoteose d'Ercole,*" Venice, 1790; "*Ezio,*" Vicenza, 1790; "*L'Olimpiade,*" Rome, 1790; "*Giulio Sabino,*" opera seria, Turin, 1791; "*Don Chisciotte,*" Paris, 1791; "*Adrasto,*" Milan, 1791; "*Isaaco,*" oratorio, Mantua, 1792; "*Ester,*" oratorio, Florence, 1792; and "*La Morte di Nerone,*" Milan, 1792. Tarchi produced at the Théâtre de l'Opéra Comique, at Paris, subsequently to the year 1796, "*Le Cabriolet jaune,*" in one act; "*Le Trente et Quarante,*" in one act; "*St. Foix,*" in one act; "*D'Auberge en Auberge,*" in three acts, &c. Some masses

and other sacred music by this musician have also been performed at Naples.

TARDIEU, (Abbe) of Tarascow, brother of a chapel-master of the same name, celebrated in Provence, lived early in the eighteenth century. He much promoted the substitution of the violoncello for the viol da gamba.

TARDITI, (Orazio) chapel-master at Faenza, in the papal states, in the first half of the seventeenth century. Judging from the number of his published works, he appears to have been a prolific composer of sacred music, especially of motets.

TARONI, (Antonio) canon of St. Barbara's church in Mantua, and composer, towards the middle of the sixteenth century, published "*Madrigali à 5 voci,*" Venice, 1612, and "*Misse da Capella à 5 voci,*" Venice, 1646.

TARTINI (Giuseppe) was born at Pirano, in the province of Istria, in 1692. His father, having been a great benefactor to the cathedral church at Parenza, had been ennobled in reward for his piety. Giuseppe was originally intended for the law, but mixing music with his other studies, during the course of his education, it soon tyrannized over the whole circle of the sister sciences. This is not so surprising as another strong propensity, which, during his youth, greatly occupied his attention: this was *fencing*, an art not likely to become necessary to the safety or honour of a man of so pious and pacific a disposition, engaged in a civil employment; and yet he is said even in this art to have equalled the master of whom he received instructions. In 1710, he was sent to the university of Padua, to pursue his studies as a civilian; but before he was twenty, having married without the consent of his parents, they wholly abandoned him, and obliged him to wander about in search of an asylum; which, after many hardships, he found in a convent at Assisi, where he was received by a monk, his relation, who, commiserating his misfortunes, let him remain there till something better could be done for him. Here he practised the violin to keep off melancholy reflections; till he was discovered on a great festival in the orchestra of the convent, by the accident of a remarkably high wind, which, forcing open the doors of the church, blew aside the curtain of the orchestra, and exposed all the performers to the sight of the congregation: being thus recognised by a Paduan acquaintance, differences were accommodated, and he settled with his wife for some time in Venice. This lady was of the true Xanthippe breed; but, as, fortunately, poor Tartini was very Socratic in wisdom, virtue, and patience, her reign was unmolested by any domestic war, or useless opposition to her supremacy.

During his residence at Venice, the celebrated Veracini arrived in that city, whose performance awakened an extraordinary emulation in Tartini; for though he was acknowledged to have himself a powerful hand, he never had heard a *great* player before, or conceived it possible for the bow to possess such varied powers of energy and expression, as were commanded by Veracini.

In fact, Tartini quitted Venice the very next day, and proceeded to Ancona, in order to study the use of the bow in greater tranquillity, and with more convenience, than he could at Venice. This happened in 1714, the year in which he discovered the phenomenon of the *third* sound.* Here, too, during the carnival of the same year, he heard and perceived the extraordinary effects of a piece of simple recitative, which he mentions in his "*Trattato di Musica.*" It was likewise during his residence at Ancona, that by diligence and practice he acquired reputation sufficient to entitle him, in 1721, to an invitation to the distinguished place of first violin and master of the band to the celebrated church of St.

* This phenomenon of the third sound is the resonance of a third note, when the two upper notes of a chord are sounded. Thus, if two parts are sung in thirds, every sensitive ear will feel the impression of a bass or lower part. This may be distinctly heard if you play a series of consecutive thirds on the violin, they being perfectly in tune. "If you do not hear the bass," said Tartini to his pupils, "the thirds or sixths which you are playing are not perfect in the intonation."

Anthony of Padua. By this time, his fame was so much extended, that he had repeated offers from Paris and London to visit those capitals; but by a singular species of devotion and attachment to his patron saint, to whom he consecrated himself and his instrument, he constantly declined entering into any other service.

By the year 1748, he had made many excellent scholars, and had established such a system of practice for students on the violin, that he was celebrated all over Europe; and in this respect his reputation increased till the period of his death, which took place in the year 1770, to the infinite regret of the inhabitants of Padua, where he had resided nearly fifty years, and was not only regarded as its most attractive ornament, but even as a philosopher and saint.

M. de Lalande states, that he had from Tartini's own mouth the following singular anecdote respecting one of his compositions, which shows to what a degree his imagination was inflamed.

"He dreamed one night, in 1713, that he had made a compact with the devil, who promised to be at his service on all occasions; and, during this vision, every thing succeeded according to his mind: his wishes were prevented, and his desires always surpassed, by the assistance of his new servant. In short, he imagined that he presented the devil his violin, in order to discover what kind of a musician he was, when, to his great astonishment, he heard him play a solo so singularly beautiful, which he executed with such superior taste and precision, that it surpassed all the music he had ever heard or conceived in his life. So great was his surprise, and so exquisite his delight upon this occasion, that it deprived him of the power of breathing. He awoke with the violence of his sensations, and instantly seized his fiddle, in hopes of expressing what he had just heard; but in vain. He however directly composed a piece, which is, perhaps, the best of all his works, and called it the '*Devil's Sonata:*' he knew it, however, to be so inferior to what his sleep had produced, that he stated, he would have broken his instrument, and abandoned music for ever, if he could have subsisted by any other means."

The following are some of the principal works of Tartini: "*Trattato di Musica secundo la vera Scienza dell' Armonia,*" Padua, 1754; "*Riposta di Giuseppe Tartini alla critica del di lui Trattato di Musica di M. Serre di Ginevra,*" Venice, 1767; "*Dissertazione dei Principi dell' Armonia Musicale, contenuta del Diatonico Genere,*" Padua, 1767; "*Lettera alla Signora Maddalena Lombardini, inserviente ad una importante Lezione per i Suonatori di Violino.*" The abbé Fanzago speaks also of a manuscript treatise by Tartini, entitled "*Lezioni sopra i vari generi di appoggiature, di trilli tremoli e mordenti, &c.*" Amongst his practical works are many operas of violin sonatas, also numerous concertos. Dr. Burney states, that the two books of sonatas, published in England as Tartini's, contain more than fifty different pieces. A manuscript of his, called "*Lezioni pratiche del Violino,*" was in the hands of many of his pupils. We can further name "*L'Arte dell' arco o siano 50 Variazioni per V. e sempre collo stesso B.,*" Naples, 1792; and "*Adagio varié de plusieurs façons différentes: très-utiles aux personnes qui veulent apprendre à faire des traits sous chaque note d'harmonie, &c.*" published in Paris about the year 1801.

TARTRE, (Le) organist and vocal composer at Paris, about the year 1716. His motets met with much applause, and were often performed in the churches. Of his printed works can be named, "*La Paix, Cantate;*" "*Miserere à grand Chœur;*" and "8 *Recueils d'Airs à chanter.*"

TASCA, an excellent Italian bass singer, resided some years in this country, where he arrived about the year 1784. He sang at the commemoration of Handel in Westminster abbey. He had much flexibility and compass of voice.

TAUBE (Christian Friedrich) published at Dresden, in 1730, an octavo work, in two volumes, entitled "*Untersuchung*

Melodischer Lehrt-Sätze," i. e. "Examination of the Principles of Melody."

TAUBER or TAUBERT, (J. F.) flutist and composer for his instrument in the electoral chapel at Bernburg. He was an able professor of his instrument. In 1792, at a concert given by him in Berlin, he evinced such extraordinary skill as to astonish his audience. Gerber, though he only heard him perform the first flute in an easy trio from the *Creation*, heard enough, he says, to convince him of Tauber's deep feeling, beautiful expression, and almost unlimited power over his instrument. He was born at Naumburg, in Saxony, about the year 1750, and received his musical instructions at Dresden under Gotze: he was then entered at the university of Gottingen, and after that procured an appointment in the service of the elector of Bernburg. Unhappily, this able artist had weak lungs, which soon incapacitated him for the use of his instrument. He died of asthma in 1803, at Ballenstadt. After his decease, several of his works were published.

TAUSCH, (FRANZ) a clarionetist and instrumental composer, also a member of the chapel of the queen dowager of Prussia at Berlin, was born at Heidelberg in 1762. He had no other instructor in his art than his father, who, at the time of the birth of his son, was only an under musician at Heidelberg church: soon after, however, on the occasion of a hunting festival, ordered by the court to take place at Heidelberg, Tausch senior so attracted the observation of the prince elector by his talents on the clarionet, that this promoter of the arts engaged him immediately for his chapel at Manheim. Scarcely had young Franz reached his fourth year, when he received instructions from his father on the violin, and at the age of eight played before the court on the clarionet. From this early age he was indeed considered as an efficient member of the chapel both for the clarionet and violin. In the year 1777, when the prince elector of Bavaria changed his residence from Manheim to Munich, young Tausch, then aged fifteen, was obliged to follow the court, though against the wishes of his father. At Munich he remained till 1780, when he accompanied chapel-master Winter to Vienna, where several offers of engagements were made to him, but he remained faithful to his prince, and again returned to Munich, in 1781. In 1784 he set out on a second journey, and within nine months visited, besides several other courts, those of Berlin and Dresden; after which he again returned to Munich. Five years posterior to this he received a professional invitation to Berlin by order of the queen of Prussia, which, with his wife, who was an excellent pianist, he accepted. In 1791, at the command of the king of Prussia, he performed at the service in the chapel royal until the arrival of Baer from Petersburg. In the following year he went to Paris, and performed at several concerts, to the brilliancy of which his remarkable talents did not a little contribute. In 1796, he visited Hamburgh, and was there again greatly admired. In 1799, he gave at his own house a very superior weekly concert, in which the first amateurs of that city played. Tausch is still living at Berlin. His published works are not numerous, and consist chiefly of concertos.

TAUSCHER, (J. G.) a German writer on the organ, died about the year 1787.

TAVANI, a good Italian singer at Lisbon in 1801.

TAVARES, (MANOEL) a composer, born at Portalegre, in Portugal, flourished about the year 1625. He was at first singer in the chapel of king John III., after which he became chapel-master of the cathedral church at Murcia, and lastly at Cuença, where he died. In the royal musical library at Lisbon, are found many masses, psalms, motets, &c. of his composition.

TAVARES, (NICOLAO) a Portuguese musician, born at Portalegre, flourished about the year 1625. He was only twenty-five years of age when he died, being then chapel-master at Cadiz and at Cuença. Of his compositions several pieces in manuscript are preserved in the royal musical library at Lisbon.

TAVERNER, (JOHN) organist of Boston, in Lincolnshire, and likewise a member of Cardinal (now Christchurch) college, Oxford. Being in religion a Lutheran, and connected with John Smith the martyr, and some others, he was, together with them, accused of heresy. They were all seized and imprisoned in a deep cavern under the college, at that time used for the keeping of salt fish, the putrid stench arising from which actally suffocated one of them. Frith was convicted and burnt at Smithfield in the year 1533; but Taverner had kept more within the bounds of moderation than the others, and was only accused of having concealed some heretical books under the boards of the school where he taught. On this account, and from his great eminence as a musician, he was fortunate enough to escape condemnation.

It is necessary to remark, that there were two Taverners living about the same time, who had the same christian name. The one above-mentioned is known as Taverner the musician; the other was one of the Gresham professors, and the publisher of Matthew's Bible, in 1539. This person, indeed, took a degree in Oxford, but he is not known to have at all excelled in musical science.

TAYLOR, (RICHARD) was born in the city of Chester in the year 1758. In his origin he traces a long line of ancient Britons, his family having for three centuries resided in the Isle of Mona, (Anglesea) where his ancestors were all seafaring men, excepting his father, who was sent to Chester to be instructed in another profession, owing to his father (Richard Taylor's grandfather) having been drowned in his own vessel previous to the birth of his son. Having finished our digression, we return to our young musician, who, in the first sixteen years of his life, evinced an impassioned thirst for music, never being so happy as when he could get to the theatre, or to any place where music was to be heard; on which occasions he used to take a pride in bearing off in his memory some of the best and still most esteemed English airs; as "*Thou soft flowing Avon*," "*Would you taste the noon-tide air*," "*Water parted from the sea*," &c. &c. &c. He was never fond of light and trifling songs; they did not make up any part of his early mental furniture; on the contrary, he had a very strong bias in favour of sacred and classical music, which seemed more congenial to his feelings.

In his eighteenth year Taylor became attached to the choir of a Calvinistic chapel, under the Rev. William Armitage, in which religious connection he still continues up to the present day. In early life he published several light vocal pieces; but the sublime oratorios in score of Handel were, and are still, his delight, and it is from those stores that his knowledge in composition has been derived. The only scientific work published by Taylor is "*The Principles of Music at one View*," which has gone through many editions. A new edition of it has lately come out: it is circular, on one sheet, and filled, ingeniously, with every thing belonging to the elements of the science. A patriotic song by Taylor, called the "*Glorious Sixth of May*," has gone through nine editions. It was published on the occasion of a contested election at Chester; it is worth remarking that this tune was played by the military bands at the entrance of the duke of Wellington and the allied sovereigns into Paris after the battle of Waterloo. The following are among Taylor's principal compositions. Rural pieces: "*Lo winter with her hoary train*," (Clementi); "*The gloomy season's past*," (Goulding); "*Summer now upholds her scenes*," (Preston); "*Clad in her brown vesture*," (Preston); "*Gently as the breathing gale*," (Preston); "*See how yon lark*," music only, (Goulding); "*From bowers of Amaranthine*," (Cahusac.) National pieces: "*Hark how the dismal tempest roars*," (Preston); "*Now see the bloody flag unfurled*," (Preston); "*Says Boney I'll invade you*," duet, (Cahusac); "*Our arms were piled*," (Cahusac.) Sacred music; "*Beauties of Sacred Verse*," vol. i. and ii. (Preston); "*Beauties of Sacred*

Verse," vol. iii. (Goulding); "*An Evangelical Acrostic,*" music only, (Goulding); "*Hail Redeemer, Prince of Peace,*" poetry only, (Preston); "*Hark, hark, what soul-transporting strains,*" (Author); "*Strike all your harps of gold,*" (Goulding); "*When I survey heaven, earth, and skies,*" poetry only, (Author); "*Hymning seraph,*" air, Handel, poetry only; "*Triumph over Death,*" air, Handel, poetry only, (Author); "*Star of Bethlehem,*" music only, (Goulding); "*In heaven the rapturous song began,*" music only, (Goulding); "*Of mercy sing,*" poetry, James Wilding, Esq., Shrewsbury, (Birchall); "*Angels roll the rock away,*" music only, (Goulding); "*O'er the gloomy hills of darkness,*" music only, (Author); "*We worship thee, O Lord,*" just published, music only, (Metzler and Son); "*Our Father, great eternal Lord,*" air, Handel, poetry only, (Meyhew); "*Vital spark,*" air, Harwood, harmonized for four voices, (Cahusac); and "*Gloria in excelsis,*" Pergolese, with English words, (Preston.)

TAYLOR, (THOMAS) son of the preceding, was born in the city of Chester in 1787, and is an organist and music-master of considerable abilities. At a very early period of life he gave a specimen of his acquirements, by presiding at the grand piano-forte, during the subscription concert given by Yaniwicz, Madame Catalani, &c. at the royal hotel in Chester: he there played the beautiful concerto of Viotti in G, &c. &c. accompanied by Yaniwicz and the late Charles Nicholson.

His compositions and arrangements are not numerous, but they are select. Sacred music: "*A Book of Original Chants;*" "*Hallelujah,*" (Messiah) arranged; "*Lift up your heads,*" arranged; "*As from the power,*" arranged. National songs: "*Old England, my country,*" poetry by Bloomfield; "*John Bull is his name,*" poetry by R. Taylor. Welsh airs: "*Llwynonn—Gently flow, O Devas river;*" "*Difyrwch Arglwyddes—Hail, prospect expanded;*" "*Hensybell—Enchantress of the Erthigian grove;*" "*Diniweidrwidd Calomen—Turf-clad Cottage;*" "*Suo Gân—Hush, rude tempest;*" "*Nos Galan—Farewell, harp;*" "*Mourn, all ye muses;*" "*Merch Megan—Down in the vale;*" "*Dowch yr Fryddur—Sons of Cambria;*" "*Glan Meddwydd—O, give me a cot;*" "*Muynen gwynedd—Hail, lovely hope;*" and "*Toriedd y dydd—Adieu, thou crystal.*" The poetry to all the Welsh airs was written by his father.

TAYLOR, (JAMES) a very able musician, resident at Norwich. His ability as a theorist is conspicuous in various papers published in the *Quarterly Musical Review.* Amongst these are "*Remarks on the Minor Key,*" (*Quart. Mus. Rev.* vol. i. p. 141.) "*On Modulation,*" (*Quart. Mus. Rev.* vol. i. p. 302.) and "*On Consecutive Fifths and Octaves,*" (*Quart. Mus. Rev.* vol. ii. p. 271.)

TEDESCHI, (ARRIGO) chapel-master to the church of St. John, at Florence, in 1480. Several part-songs, for three voices, of his composition, are known in Italy.

TEDESCHI, (GIOV.) See AMADORI.

TEIBER, a German dramatic composer, about the year 1786.

TEIXEIRA, (ANTONIO) singer at the patriarchal church in Lisbon, was born there in 1707, and was, by command of the king, sent to Rome, in the ninth year of his age, to study counterpoint. In the year 1728, he returned to Lisbon, and immediately obtained the above-mentioned employment. He published much church music.

TELEMANN (GEORG PHILIP) was born at Magdeburg in 1681. His father was a minister of the Lutheran church, who dying in the infancy of his son, left him to the care of his mother. As the child grew up, he discovered a strong propensity to music, which his mother endeavoured to get the better of, intending him for the university; finding, however, that her son, who had been taught the rudiments of music, as other children in the German schools usually are, was determined to pursue the study of it, she, at length, gave way to his inclination. As a proof of the early abilities of Telemann, it is said that he composed motets, and

other pieces of the church service, in his infancy, and that by the time he was twelve years of age, he had composed almost the whole of an opera. In the year 1701, being sent to Leipsic to study the law, he was appointed to the direction of the operas, and was also chosen first music director, and organist of the new church.

In the year 1704, he became chapel-master to the count of Promniz, which situation, in 1709, he exchanged for that of secretary and chapel-master to the duke of Eisenach.

In 1712, he was chosen chapel-master to the Carmelite monastery at Frankfort on the Maine. Shortly after, he obtained the music direction in St. Catherine's church, and was appointed chapel-master at the court of Saxe-Gotha.

In the year 1721, the city of Hamburgh, desirous of having such an extraordinary man amongst them, prevailed on him to accept the place of director of their music, and also the office of chanter in the church of St. John. He had scarcely been a year at Hamburgh, when an offer was made him of the place of music director at Leipsic, which, by the decease of Kuhnan, had then lately become vacant; but, being so well settled, he declined accepting it, and it was therefore conferred on John Sebastian Bach.

Telemann was a very voluminous composer, and the greatest church musician in Germany. Handel, speaking of his uncommon skill and readiness, used to say, that he could write a church piece, of eight parts, with the same expedition as another would write a letter. The time of his death is variously reported, but the better opinion is that it took place about the year 1767. The following list contains many of the principal published works of Telemann. His manuscripts were literally innumerable, even by himself.

"*Six Sonatas for Violin and Harpsichord,*" Frankfort, 1715; "*Light Chamber Music for Violin, Flute, Harpsichord, and Hautboy,*" Frankfort, 1716; "*Six Sonatine per Violino e Cembalo,*" 1718; "*Six Trios for different Instruments,*" 1718; "*Harmonic Divine Service, or Cantatas for all the Epistles of Sundays and Holydays, for the Voice and Instruments,*" Hamburgh, 1725; "*Extracts from the Airs usually sung to the Gospels in the Churches of Hamburgh, for one Voice, with Thorough-Bass;*" "*The faithful Music-master,*" Hamburgh, 1728; "*Sonate à due flauti trav. o due violini senza basso,*" Amsterdam; "*The general Lutheran Psalm Book, containing more than five hundred Melodies, arranged for four Voices,*" Hamburgh, 1730; "3 *Trietti Methodichi et* 3 *Scherzi, for two V. or Fl. with B.,*" 1731; "*Cantatas, with gay Poetry, for a Soprano and Violins;*" "*Six new Sonatinas for the Harpsichord, &c.;*" "*Scherzi melodichi per divertimento di coloro che prendono l'acque minerali in Pirmonte, con ariette semplici e facili, a violino, viola e fondam.,*" 1734; "*Seven times seven and one Minuets for the Harpsichord, &c.;*" "*Heroic Music, or twelve Marches for the Harpsichord, &c.;*" "*A second Set of seven times seven and one Minuets;*" "*An Overture, &c. for Violins;*" "*Six Quatuors for Violin, Fl. &c.*" "*Gay Ariettes from the Opera Adelaide;*" "*Pionpine, or the ill-assorted Marriage, being an Interlude for two Voices and Instruments;*" "*Singing Exercises;*" "*Jubilee Music, consisting of two Cantatas for one and two Voices, with Instruments,*" 1733; "*Easy Fugues for the Organ or Harpsichord;*" "*Methodical Sonatas for Violin or Flute, with B.;*" "*Continuation of the Methodical Sonatas;*" "*Twelve Fantasias for the Flute;*" "*Three dozen Fantasias for the Harpsichord;*" "*Table Music, being a Collection of Overtures, Concertos, &c. for a Chamber Band;*" and "*Quatuors or Trios for Flute, Violin, and Violoncello.*"

TELEMANN, (Georg Michael) chanter, conductor of the music, and master of the choristers at the cathedral of Riga, was born at Ploen in 1748. He published at Hamburgh, in 1773, a work entitled "*Unterricht um general-bass-spielen,*" and at Leipsic, in 1785, a book called "*Beyträge zur Kirchenmusik, &c.*" He was a

man of talent, and grandson of G. P. Telemann.

TELLER, (Florian.) See Deller.

TELLER, (Mark) an ecclesiastic and musician at Maestricht, published at Augsburg, in 1726, his Opera 1, entitled "*Musica Sacra, stylo plané Italia et cromatico pro compositionis amatoribus, complectens 9 motetta brevia de tempore et 2 missas solennes.*" The second volume of this work was not published till after Teller's decease.

TELLINGEN (A. van) published at Amsterdam, in 1782, his Opera 1, consisting of six trios for the harpsichord.

TELONIUS, (C. G.) a musical amateur at Hamburgh, published first in 1777, and a second time in 1782, a collection of odes, with melodies and harpsichord accompaniment.

TEMANZA, (Andrea) a Roman musician. Some of his instrumental music was published at Amsterdam, about the year 1732.

TEMPELHOF, (Georg Friedrich) a Prussian major of artillery, and teacher of the mathematics to one of the princes of Prussia, subsequently to the year 1786, published at Berlin, in 1775, a pamphlet entitled "*Reflections on the Musical Temperament of Kirnberger, with easy Instructions for tuning Organs, Harpsichords, &c.*"

TENALIA or TENAGLIA, (Antonio Francesco) a celebrated church composer, born at Florence, flourished about the year 1650 at Rome. Under his portrait, engraved by Clowet, stands *Tenalia Florentinus musicis in rebus excellens.* He also wrote for the theatre; since, in the year 1660, the opera "*Clearco,*" of his composition, was performed at Rome. It is one of the first pieces in which the *da capo* appears.

TENDUCCI (Giusto Fernando) was born at Sienna. He arrived in England in 1758, and first appeared in a pasticchio called *Attalo.* It was, however, in the opera of *Ciro riconosciuto,* set by Cocchi, performed in the beginning of 1759, that this excellent singer was first particularly noticed. From London he proceeded to Scotland and Ireland, in company with Dr. Arne, and in 1765 arrived, for the second time, in London. He afterwards quitted England on account of his debts, and was afterwards well received in all the great theatres of Italy.

TENIERS, (David) a celebrated Flemish painter of the seventeenth century, was, at the same time, an excellent viol da gambist. He painted himself playing on this instrument, by the side of his family, which picture has been engraved by Le Bas.

TENIES, (G. A.) *chef-d'orchestre* of the French theatre at Hamburgh, published there, in 1800, "3 *Sonate p. l'Alto Obligato ed Alto Accomp.*," Hamburgh.

TEPPER VON FERGUSON was, in 1801, Russian imperial chapel-master at St. Petersburg. He is the son of an ex-banker at Warsaw, and seems, by a residence of eight years at Vienna, to have accomplished himself as an able performer; for, in 1795, his extraordinary ability on the piano, as well as his taste and knowledge of the science, were highly praised at Hamburgh also, in which city he made some stay in 1796, probably, before his departure for Petersburg. Soon after his arrival in Russia, he had the good fortune to be appointed teacher of the piano to the imperial princesses, with a salary of two thousand rubles. He then wrote successively several operettas for the court theatre, and with so much success, that the emperor nominated him chapel-master, with a considerable salary. Of his compositions, little is known out of Russia.

TERRADELLAS or TERRADEGLAS (Domenico) was born at Barcelona in 1701. He was sent to study at Naples, in the conservatory of San Onofrio, under Durante.

He began his musical career about the year 1739, when he composed the opera of "*Astarto,*" and part of "*Romolo,*" in conjunction with Latilla, for the Teatro della Dame, at Rome.

In 1746, he came to England, where he composed two operas, but, unfortunately for him, none of the singers of that time stood high in the favour of the public. His compositions, however, when executed in Italy by the first class, acquired for him great reputation.

Besides the favourite songs in his operas of "*Mithridates*" and "*Bellerophon*," which were printed by Walsh, he published, whilst in England, a collection of "*Twelve Italian Airs and Duets*," in which he is less masterly and original, than in most of his other productions.

In the songs which he wrote for Reginelli, we find boldness and force, as well as pathos; and some *arie di bravura* of his composition for the celebrated tenor singer Babbi, at Rome, abound with great fire and spirit. If his productions be compared with those of his contemporaries, his writings in general must be allowed to have great merit, though his passages now seem old and uncommon.

Terradellas died at Rome in 1751, in consequence, as was reported, of the bad success of one of his operas.

TERRAIL, (Mr.) an excellent counter-tenor singer, chiefly in the glee style. This gentleman is gaining annually in the public esteem, as a chaste vocalist.

TERZA or TERZI (Giuseppe) published at Naples, in 1805, an essay entitled "*Nuovo Sistema del Suono.*" It is nothing more than a prospectus, ably drawn up, of a larger work, upon the art of a chapel-master. He examines in it the opinions of Aristotle, Descartes, Newton, and others, upon the origin of sounds, and demonstrates much extensive and useful learning. He, however, has not carried the work into execution.

TERZI, (Giovanni Antonio) a celebroted lutist and composer for his instrument, flourished in the beginning of the seventeenth century at Bergamo.

TERZIANI, (Pietro) an Italian composer, brought out, in 1788, at Venice, an opera seria entitled "*Il Creso.*"

TESI-TRAMONTINI, (Vittoria) a celebrated Italian singer, was born at Florence about the year 1690. She was a pupil of Francesco Redi, and afterwards, at Bologna, of Campeggi and Bernacchi. In 1719, she sang at the opera at Dresden, afterwards returned to Italy, and, from 1748 to 1772, resided at Vienna, having long before the latter period quitted the stage. She died about the year 1775. Tesi's voice had great compass, and she sang with equal facility in both high and low compositions. Dr. Burney says, that she generously refused, at Vienna, the hand of a count in marriage, from consideration for his family, and married afterwards a journeyman baker.

TESSARINI, (Carlo) first violin and concert-master at the metropolitan church of Urbino, was born at Rinsini in 1690. From the year 1724, he enjoyed a high reputation in Italy, as composer and violinist. In 1762, he went to Amsterdam. His later compositions were written so completely in the modern school of his time, that they bore no resemblance even to those of his own works which he had composed forty years previously. They consisted chiefly of violin music, also of "*A Method for the Violin*," Amsterdam, 1762.

TESTAMANZI (Fabrizio) published at Milan, in 1636, "*Breve Metodo di Canto Fermo.*"

TESTORI, (Carlo Giovanni) a musician at Vercelli, in Piedmont, published, towards the middle of the last century, a work entitled "*Musica ragionata.*"

TEUBER (Ant.) published in 1789, at Dresden, his Opera 2, composed of three quatuors for violin.

TEUBER or TEYBER, (Elizabeth) an excellent singer at the German theatre of Vienna, was the daughter of a violinist at the imperial chapel, and studied singing and declamation under chapel-master Hasse and Vittoria Tesi. She had also some lessons from the great Haydn. About the year 1769, she went to Naples, were she sung at the theatre with much success. Thence she was invited to Petersburg,

from which city she returned some time afterwards, with her constitution so debilitated, that she was at first interdicted from ever again singing. A second journey to Italy, however, partially restored her health, and a few years afterwards she again sung, occasionally, at Vienna.

TEUMER, (C. F.) a German musician, published "*Four Odes of Klopstock for the Piano,*" Leipsic, 1797.

TEUTORN, (C. B.) of Reinsberg, published at Copenhagen, in 1788, three harpsichord sonatas, with violin accompaniment.

TEUTSCHMANN, (AUGUSTIN) an excellent German church composer, in the middle of the seventeenth century.

TEVO, (ZACCARIA) a native of Sacca, in Sicily, a Franciscan monk, bachelor in divinity, and professor or master of music in Venice, published, in the year 1706, in quarto, a work entitled "*Il Musico Testore,*" containing, in substance, the whole of what has been written on the subject by Boethius, Franchinus, Galilei, Mersennus, Kircher, and, in short, every other author on the subject of music before his time.

TEXTOR, (ABEL) a composer at the beginning of the seventeenth century, wrote "*Dolyetta Musicale, delle Canzonette Villanelle et Arie Neapolitana, de diversi excell. Musici, à 3 voci. Novamente poste in luce,*" Frankfort, 1620. How much earlier the first edition of this republication appeared, cannot now be ascertained.

TEXTOR, (GUGLIELM.) a composer of the sixteenth century, published "*Madrigali à 5 voci,*" Venice, 1566. This work is still to be found in the library at Munich.

TEYBER, a German composer, in the service of the margrave of Baden in 1789.

TEYBER, (FRANZ) a vocal composer at Vienna, has become known by the following works: "*Alexander,*" an opera, the poetry by Schickaneder; and "*Gesänge von Salis,*" Vienna, 1803.

THALETAS. There was another poet and musician of this name, who was likewise a Cretan, that flourished much later than the contemporary and friend of Lycurgus. Sir Isaac Newton has named him among the early victors at the Pythic games, and Dr. Blair places him six hundred and seventy-three years before Christ. This is the Thaletas whom Plutarch makes contemporary with Solon, and of whom it is related, that he delivered the Lacedæmonians from the pestilence, by the sweetness of his lyre: but it is impossible to render the fact credible, without qualifying it by several circumstances omitted in the relation. In the first place, it is certain, that this poet was received among the Lacedæmonians during the plague, by command of an oracle: that by virtue of this mission all the poetry of the hymns which he sung must have consisted of prayers and supplications, in order to avert the anger of the gods against the people; whom he exhorted to sacrifices, expiations, purifications, and many other acts of devotion, which, however superstitious, could not fail to agitate the minds of the multitude, and to produce nearly the same effects as public fasts, and in Catholic countries, processions, at present, in times of danger, by exalting the courage, and by animating hope.

The disease having, probably, reached its highest pitch of malignity when the musician arrived, must afterwards have become less contagious by degrees, till at length, ceasing of itself, by the air wafting away the seeds of infection, and recovering its former purity, the extirpation of the disease was attributed by the people to the music of Thaletas, who was thought the sole mediator, to whom they owed their happy deliverance.

This is exactly what Plutarch means, who tells the story; and what Homer meant, in attributing the cessation of the plague among the Greeks, at the siege of Troy, to music:

> With hymns divine the joyous banquet ends,
> The pæans lengthen'd till the sun descends;
> The Greeks restor'd, the grateful notes prolong;
> Apollo listens, and approves the song.
> Pope's Homer's Iliad, Book i.

For the poet, in this passage, seems only to say, that Apollo was rendered favour-

able, and had delivered the Greeks from the scourge with which they were attacked, in consequence of Chriseis having been restored to her father, and of sacrifices and offerings.

THEILE (JOHANN) was the son of a tailor at Naumberg, and born in the year 1646. He studied in the universities of Halle and Leipsic. From thence he went to Weissenfels, in Saxony, and under Schutz, the chapel-master there, perfected himself in the art of composition. Thus qualified, he removed to Stettin, in Pomerania, and became a teacher of music. In 1673, he was made chapel-master at Gottorp; but being driven from thence by the wars, he settled at Hamburgh. He was, subsequently, elected to the office of chapel-master at Wolfenbuttel, in the room of Rosenmuller. After holding this place for some years, he entered the service of Christian, the second duke of Merseburg, in which he continued until the death of that prince.

During this time, he composed many pieces for the church, and in some of them professes to imitate the style of Palestrina. He was the composer of an highly valuable work, the title to which begins thus: "*Novæ Sonatæ rarissimæ Artis et suavitatis Musicæ, partim* 3 *vocum, cum semplis et duplo et triplo inversis Fugis, partim* 4 *vocum, cum, &c.*"

From the evidence of deep learning contained in his works, Theile is justly ranked among the first of the German musicians. He died at Naumberg in the year 1724.

THEILE (ANDREAS) was a celebrated musician, contemporary with, and, as it has been generally supposed, brother of the last-mentioned composer. He was the author of a collection of lessons, published in the year 1696, entitled "*Neuer Clavier Ubung.*"

THEOBALDO. See GATTI.

THIEME, (FRIEDRICH) a German musician, resident, during many years, in France. Amongst other works of merit, he published "*Elémens de Musique Pratique et Solfèges nouveaux pour apprendre la Musique et le Goût du Chant,*" Paris, 1784; a second edition of this work was published under the title "*Principes Elémentaires de Musique Pratique et Solfèges Italiens, nouveaux Extraits des Productions Modernes des meilleurs Maîtres, avec une Basse chiffrée, selon les Principes de Rousseau,*" Paris; "*Principes abrégés de Musique à l'Usage de ceux qui veulent apprendre à jouer du Violon,*" Op. 10; "*Principes abrégés de Musique Pratique pour le Forte-piano, suivie de six petites Sonates formées d'Airs connus;*" "*Trois Sonates en Duos dialogués pour deux Violons d'une Exécution facile à l'Usage de jeunes Elèves,*" Op. 12; and "*Nouvelle Théorie sur les différens Mouvemens des Airs, fondée sur la Pratique de la Musique Moderne, avec le Projet d'un nouveau Chronomètre, destiné à perpetuer à jamais, pour tous les Tems, comme pour tous les Lieux, le Mouvement et la Mesure des Airs de toutes les Compositions Musicales,*" Paris, 1800. Thieme died at Rouen in 1802.

THILO, (CARL AUGUST) a German musician, resident at Copenhagen in the middle of the last century. He published "*Directions for Self-Instruction in the Science of Music, and in playing the Harpsichord.*" The original edition was published in the Danish language, at Copenhagen, in 1746. Of his practical works we can name the following: "*Odes, with Melodies,*" Copenhagen; "*The Italian Air 'D'un genio chi m'accende, &c.' for Sopr., V., and B.;*" "*Twelve Minuets;*" and "*Sinfonia per il Cembalo.*"

THOLLE, (THOMAS) born at Liege about the year 1760, first studied music in that city under Moreau, who was one of the masters of Grétry; from thence he was entered as a chorister of the cathedral at Antwerp. At about the age of fourteen, he was sent to Italy, and studied at the conservatory of Loretto, under Fenaroli and Sala. Having finished his musical education, he was engaged in several of the principal towns of Italy as a buffo tenor singer, and at length went to France, where he was elected chapel-master of one of the churches in Poictiers. At the time of the revolution, he proceeded to Paris, where

he afterwards resided, being chiefly employed as a singing-master. Tholle published five collections of romances, of his own composition, and many other detached vocal pieces.

THOMAS, (Christian Gottfried) a German church composer, resided, in 1789, at Hamburgh, and stood for the place of music director, vacant by the death of Bach. He is known by various vocal compositions, chiefly sacred, also by a few instrumental pieces in manuscript.

THOMASI, (Giovanni) an Italian composer of the sixteenth century, published "*Tricinia*," Venice, 1546.

THOMASI, (Martin) singer and organist of the Protestant church of Eperies, in Upper Hungary, enjoyed a high reputation as musician about the year 1740.

THOMPSON, (Thomas) organist of St. Nicholas' church, Newcastle upon Tyne, was born of musical parents at Sunderland, in the county of Durham, in the year 1777. His father, when a boy, was under James Hesletine, organist of the cathedral, Durham, a pupil of the celebrated Dr. Blow. At the time his son Thomas was born, he was leader of the concerts at Sunderland; and, in 1778, removed to Newcastle, where shortly afterwards subscription concerts were established, at which he continued to assist as principal second violin, until they were abandoned in 1813. Thomas, at the early age of nine years, was initiated into the practice of the violin and French horn, under the tuition of his father, and performed on the horn at the theatre and at concerts when only twelve years old. At this time he had lessons on the piano-forte from Hawdon, the organist of All Saints, and on the organ and piano-forte from Charles Avison, son to that accomplished musician, Avison of Newcastle. In the beginning of the year 1793, his father was induced to place him under the tuition of the justly celebrated Muzio Clementi; and under so competent a master he pursued the study of his favourite instrument with such ardour, that he practised upon an average ten hours a day: this persevering industry could not fail to secure the approbation of Clementi, whose kind, though strict admonitions, have left a powerful impression upon the mind of his admiring pupil. He was introduced by Clementi to Frick, the author of a well-known treatise on modulation, and received instructions from him in thorough-bass and composition. In 1801 and 1803, he had lessons of J. B. Cramer, and has since continued to visit London at intervals for the purpose of hearing and receiving lessons from the first performers; from amongst many others we may particularize the names of the two eminent masters Ries and Kalkbrenner.

In 1794, Thompson was called from London by the death of Hawdon, to whom he succeeded as organist of All Saints; and, upon the death of Avison, in 1795, was appointed by the corporation of Newcastle organist of St. Nicholas. In the year 1796, there was an oratorio at Newcastle, under the patronage of prince William of Gloucester; the elder Cramer led the band, and young Thompson had the honour of presiding at the organ; and again in 1814 he presided at the organ, on the occasion of a musical festival, under the direction of General Ashley. In 1797, the subscription concerts recommenced, when he played a sonata on each concert night, until about 1800; after which time he played alternately with Monro. Since these concerts were discontinued, he has performed little in public; but during their continuance, the brilliancy of his finger in rapid passages, and the still more striking feeling, expression, and taste displayed in the cantabile parts of the performance, never failed to call forth great and merited applause. His behaviour to his numerous pupils is kind and conciliatory; and to those who show a disposition to profit by his instructions, his exertions for their improvement are unwearied. His regularity has become such, by the force of habit, that it may truly be said he never disappointed a pupil, except from illness; an example well worthy the imitation of those young musicians who wish to rise in their profession.

Thompson's compositions have been principally confined to songs and duets, many of them elegant and pleasing, and all marked

by a simple and flowing melody. He has published for the piano-forte only two airs with variations, "*Cease your funning*," and an original "*Thema*." They are both agreeable lessons, and show a considerable command of the instrument; the *Thema*, in particular, would do credit to any master. The unceasing round of his professional avocations, to those who know the full extent of his engagements in teaching, will sufficiently account for his not having attempted the higher walks of composition, which, to a country professor, are too often neither productive of profit nor fame.

THORNE, (JOHN) an English musician, of York, flourished about the year 1520. Sir J. Hawkins has inserted in his history a motet for three voices, "*Stella Cœli*," by this composer.

THUIMA or TUIMA, chapel-master to the empress dowager Elizabeth, at Vienna, was born in Bohemia in 1704. He was a pupil of Fuchs; and succeeded his master, in 1722, as chapel-master to the emperor Charles VI. He was appointed to his first-named place in 1741. After the death of the empress dowager, he retired to a convent, where he died in 1774. He was considered an excellent church composer.

THUIRING TREBENSIS, (JOHANN) lived in the beginning of the seventeenth century as a schoolmaster at Willerstadt, whence he published the following of his compositions: "*Cantiones*," Erfurt, 1617; "*2 Christliche Erndten-Gesänge*," Jena, 1620; "*15 Geistliche motetten nebst der Litaney und dem Te Deum laudamus von 4 bis 8 Stimmen*," Erfurt, 1621; and "*Sertum Spirituale Musicale*," Erfurt, 1637.

TIBALDI, (GIOVANNI BATTISTA) an instrumental composer at Modena, lived about 1720, and published "*Sonate à 3*," Ops. 1 et 2, Amsterdam.

TIBALDI, (GIUSEPPE) a tenor singer, in the service of the court of Austria, about the year 1760.

TIETZ or TITZ, (A. FERDINAND) an excellent violinist, resided in 1789, and probably still remains, at St. Petersburg. So much of his music is known in manuscript at Vienna, that it is probable he lived in that city previously to removing to Russia. Amongst his published works are "*Six Quatuors à 2 V., A., et B.*" Vienna, 1789; and "*Sonate pour le Clav. av. V. obl.*" Op. 1, Gotha and Petersburg, 1796.

TIGRINI, (ORAZIO) canon of Arezzo, published at Venice, in 1588, a musical work entitled "*Compendio della Musica*," which he dedicated to Zarlino, from whom he received a letter of thanks for the laurel crown with which he had bound his brows; which letter is prefixed to the work, with complimentary verses innumerable from other friends. This compendium is not only well digested by the author, but rendered more clear and pleasant in the perusal by the printer, who has made use of large Roman types, instead of Italic, in which most of the books that were published in Italy, before the present century, were printed. This author is the first, according to Dr. Burney, who has censured the impropriety and absurdity of composing music for the church upon the subject of old and vulgar ballad tunes.

TIL, (JOHANN HERMANN) organist at Spandau, about the year 1730, published a catechism of music.

TILLIERE, a good French violoncellist. He published, in 1764, a method for his instrument, which is still recommended by several French professors of the violoncello. He published also at Paris, in 1777, "*Six Duos pour 2 Vc.*"

TIMER, (JOSEPH FRED.) chamber-musician to the emperor of Germany at Vienna, published there, about the year 1760, twelve violin solos.

TIMOTHEUS, one of the most celebrated poet-musicians of antiquity, was born at Miletus, an Ionian city of Caria, four hundred and forty-six years before Christ. He was contemporary with Philip of Macedon and Euripides, and not only excelled in lyric and dithyrambic poetry, but in his performance upon the cithara. According to Pausanias, he perfected that instrument, by the addition of four new strings to the seven which it had before.

TINCTOR, (JOANNES) doctor of laws

and canon at Nivelle, in Brabant, was born in that town about the year 1450. Early in life he was invited to Naples, by king Ferdinand of Arragon, and appointed royal chaplain and professor of music there. The various treatises which he wrote for the newly-established royal music-school at Naples, prove how much interest and pains he took in its improvement. He seems to have left Naples, and returned, in 1490, to his own country, where he died. Besides the treatises above alluded to, Tinctor is the author of a dictionary of music, entitled "*Terminorum Musicæ Definitorium.*" This work, the first of its kind, is also the first book on music which was printed. Dr. Burney found a copy of this dictionary in the king's library, and Forkel also saw one in the library of the duke of Gotha. There is neither printer's name nor date to the book. Burney, however, (on what authority is not known) states, that the edition he saw was printed at Naples in 1474. Amongst his minor treatises, three were entitled "*De Arte Contrapuncti,*" "*Proportionale Musices,*" and "*De Origine Musicæ.*" Tinctor was assisted in laying the foundation of the Naples music-school (since so highly celebrated) by Garnerius and Franchinus Gaffurius, Milanese.

TINEO, (J. Sanchez di) a Spanish contrapuntist towards the close of the sixteenth century.

TINI, a Neapolitan composer, is the author of an interlude entitled "*I Mendichi,*" and performed in 1730.

TINI, (Maria Dom. called La Tilla) an eminent singer at the court of Tuscany, about the year 1790.

TINNEY, (Mr.) a good orchestral bass singer, resident in London.

TINTI, (Salvatore) a Florentine violinist, flourished between the years 1770 and 1800, in which latter year he removed to Venice. Amongst his compositions are the following: "*Three Quintetti à V., 2 A., e Vc.,*" in manuscript, at Traeg's, in Vienna; and "*Six Quartetti à 2 V., A., e Vc.,*" which were printed at Vienna.

TIRRY, (Ant.) chamber-musician and clarionetist to the duke of Wurtemburg, in the latter years of the last century, was born in Hungary, about the year 1757.

TISCHER, (Gaspard) a German organist and composer, flourished about the year 1714.

TISCHER, (Johann Nicholas) concert-master to the prince of Saxe-Coburg, and organist at Smalkalden, was one of the most agreeable and esteemed composers of his time. He was born in 1707, and received his first lessons in music from Johann B. Rauch. He was then made clerk to a magistrate at Halberstadt, where he received further instructions in music from Graaf, organist of the cathedral in that town. Thence he went to Arnstadt, where he learnt composition, the violin, and the viole d'amour of Schwertzelberg, chapel-master to prince William of Schwartzburg, and commenced himself to teach. Not being able, on account of his religion, to procure the situation of organist at Arnstadt, to which he had been recommended by the dowager princess of Schwartzburg, he continued his travels, and visited Brunswick, Hamburgh, Berlin, and Dresden, where he missed no opportunity of hearing the most eminent masters and profiting by their advice. At length he returned to his native country; but finding no means of subsistence there, and being desirous of marrying, he engaged himself, in 1728, as hautboyist in the regiment of the duke of Brunswick. In 1730, he quitted that situation, being appointed organist at Smalkalden. Besides the organ, harpsichord, violin, and hautboy, Tischer performed well on the flute, horn, and violoncello. The following is a list of his works: "*Fifty Pieces of Church Music, finished up to* 1732;" "*Six Concertos for Hautboy and Tenor;*" *Six Symphonies for two Flutes, 2 V., T., and B.;*" "*Six Symphonies, with the Addition of two Horns;*" "*Six Violin Concertos;*" "*Overture for Violin:*" "*Two Operas of Solos for Violin;*" "*Twenty-four Harlequinades in all Keys;*" "*Six Fugues;*" "*The Four Seasons, under the title of Harmonic Amusement for the Harpsichord;*" and "*Six Harpsichord Concertos.*" The

above works were all finished before the year 1732, but it is doubtful which of them were printed. The following compositions, written since the year 1748, have been all published: "*Six Galanteries for Ladies' Amusement, Parts* 1, 2, *and* 3," Nuremburg; "*Musical Amusement, consisting of three Collections for the Harpsichord, Parts* 1, 2, *and* 3," Nuremburg; "*Six small Collections for the Harpsichord, for the Use of Beginners;*" "*Six Numbers, each consisting of two Harpsichord Concertos;*" "*A seventh Number of same work, containing one Concerto;*" "*Kyrie and Alleluia, in two Concertos for the Harpsichord;*" and "*Six easy and pleasing Collections for Beginners on the Harpsichord,*" Munich, 1766.

TISSIER or TIXIER, a performer on the tenor at the opera in Paris, published, about the year 1780, twelve operas of instrumental music, for violin, violoncello, and guitar.

TITON DU TILLET, (Evrard) born at Paris in 1677, was at first a captain of dragoons, afterwards master of the dauphin's household, and lastly commissary of war. He published, in 1732, a work entitled "*Le Parnasse Français.*" This is a valuable book, and contains, first, remarks on poetry and music, and on the excellence of these two arts together, with special observations on French poetry and music, and on the French drama. Secondly and thirdly, separate remarks on and necrological sketches of French musicians, &c. He died in 1762.

TITZ, (F.) a violinist at Petersburg in 1790, published, about 1782, six violin quartets.

TOBI (Fl. J.) published at Paris, in 1780, three trios for clarionet, violin, and bass, Opera 1.

TODERINI, (Giambattista) an Italian abbé, was private tutor to the son of the ambassador of Venice to Constantinople. He published at Venice, in 1787, a work in three volumes, entitled "*Litteratura Turchesca.*" The first volume treats of Turkish music. He states it to be false, what Niebuhr advances, of the Turks of distinction disdaining to learn music. They only avoid playing in public. The Turks, he says, have taken much of their music from the Persians. The sultan has a numerous band of musicians, who perform on all religious and other festivals. There is also a chamber band in the seraglio, who performed before the sultan several times in the week. Occasionally, eminent musicians of the city, whether Greeks, Armenians, Jews, or Turks, are permitted to perform in this chamber band.

TODI, (Maria Francesca) born in Portugal about the year 1748, was a pupil of David Perez, and one of the most celebrated singers of the last century. About 1772, she came to England, and sang contr'alto at the King's theatre; from hence she proceeded to Paris, about the year 1780, and made her *début* at the *concert spirituel*, with prodigious success. The following year she was engaged at Berlin, and thence went to St. Petersburg, where she was nominated singer to the court, and, after her representation of the *Armida* of Sarti, was presented by the empress Catherine III. with a diamond necklace. In 1787, on the invitation of Frederick William II., she returned to Berlin, a salary being assured to her of nearly one thousand pounds a year. In 1789, she quitted Prussia with the intention of returning to Paris, and, in passing through Mentz, sang before the court of the elector. The horrors of the French revolution, which then began to rage, prevented her continuing her journey, and, in 1790, she was singing at Hanover. She subsequently returned to Portugal, where she died in 1793.

TOESCHI, (C. Joseph) first violinist in the chapel royal at Manheim in 1756, was ten years afterwards concert-master there, and finally, in 1786, was appointed private music director to the elector of Bavaria. Toeschi published much instrumental music at Paris and Amsterdam. He was a pupil of J. Stamitz. He died at Munich in 1788, aged sixty-four.

TOFTS, (Mrs.) a celebrated female singer at the commencement of the eighteenth century. In the opera of *Camilla*,

she performed the part of *Camilla*, and it is conjectured to have had such an effect on her as to have caused the temporary loss of her reason. This circumstance is rather unfeelingly alluded to in No. 20 of the *Tattler*. Having at length recovered, being also in the meridian of her beauty, and possessed of a large sum of money, which she had acquired by singing, Mrs. Tofts quitted the stage, and was married to Mr. Joseph Smith, a gentleman, who being appointed consul for the English nation at Venice, she went thither with him. Mr. Smith was a great collector of books and patron of the arts; he procured engravings to be made from pictures and designs of Amiconi, Marco Ricci, Piazetta, and other masters. He lived in great state and magnificence; but the disorder of his wife returning, she dwelt sequestered from the world in a remote part of the house, and had a large garden to range in, in which she would frequently walk, singing and giving way to that innocent frenzy which had seized her in the early part of her life. She was living about the year 1735.

TOLLET, (Thomas.) This English musician composed the "*Ground*," well known by his name, and published directions to play on the French flageolet. In conjunction with John Lenton, he also composed and published, about the year 1694, a work entitled "*A Consort of Music, in three Parts.*"

TOMASCHEK, (Wenzel Johann) composer to the count George Von Bourguoi in Prague, was born in Bohemia in 1774. His early disposition for music induced his father to have him instructed in the art, and the master of the choristers in the town of Chruden was fixed upon as his teacher. Under his direction, the boy made great progress in two years, both on the violin and in singing; at the end of that time he could sing even the most difficult passages at first sight. He then returned to his friends, but with a greatly increased desire to perfect himself in music. The organ was now the object of his wishes; he therefore requested his father to allow him to receive instructions on that instrument: the latter, however, refused; notwithstanding which, Tomaschek took the resolution of learning the organ without the assistance of a master. A small piano-forte, given him by his brother, was, in this respect, of essential service to him. He now spent all his leisure hours in practising on this instrument, which he had concealed in a distant room of the house. At first he played only chords, but afterwards exercised his genius by preluding. He soon found, however, that without previous instruction, and studying the rudiments on a systematic plan, he could never be able to proceed. At length another lad of his own age, who was then receiving instructions from the chapel-master of the place, drew him out of this dilemma. Their meetings, however, could only be by stealth, his parents having, from anxiety for his morals, prohibited him all intercourse with the other boys of the town. From this child he learnt all the various keys, as also the meaning of different musical terms, &c. He also borrowed some sonatas from him. But these happy hours were soon interrupted by a fresh prohibition from his parents, who had discovered the meetings of the two young musicians. Still, not at all discouraged, Tomaschek redoubled his zeal and application, and industriously studied the pieces for the organ and piano-forte, lent by his little friend, and which he had copied. At length, in 1787, he was admitted as a chorister into the convent of the Minorites at Iglau, where he went at the same time to the Latin school during three years. There he still continued to practise on the piano-forte. After remaining three years at Iglau, he quitted the convent under a false pretence of having lost his voice, and was sent to Prague to continue his studies. There the purest taste for music was then reigning, it being the flourishing epoch of Mozart. Tomaschek's natural love of music it may be well conceived was increased, and his talents developed by the opportunities now afforded him of hearing the works of the first masters.

He soon discovered his want of systematic fingering; upon which he studied the great piano-forte method of Türk; attending, at the same time, to the theories of music, harmony, and counterpoint. Being occupied the whole of the day in his literary academic lessons, he was obliged to spend his night in his favourite occupation.

At the end of nine years, without having received any verbal instruction whatsoever in music, he succeeded to such a degree as to find himself possessed of all the theoretical information requisite to form an able musician. He found also that he had made such progress in practice, that he decided on giving up his literary pursuits, exchanging them for the business of teacher of music. Still he continued to apply himself zealously to composition. In 1799, his brother, however, wished him much to devote himself to the law, and in compliance with his wishes he was about to do so, when a happy accident prevented it. His music to Burger's poem of *Leonora* appeared just at this time, and so much charmed one of his pupils, (count George Bourguoi) that he took Tomaschek into his family as composer, and enabled him, by a sufficient salary and leisure, to pursue his art without interruption. In this situation he was still living in 1811, continually producing offerings to the muses, and fully justifying the count's patronage; as he not only became one of the most able pianists of Germany, especially in fantasias and fugues, but has also produced many excellent and original compositions for the piano-forte, the voice, and full orchestra. Nägeli, who was considered an able judge in the science, ranked him amongst the *inventive musical geniuses*, in his lecture before the Swiss musical society at Zurich, in 1812.

TOMASELLI, an Italian singing-master, began his musical career in Milan, went afterwards to Saltzburg, and then to Vienna, where, in 1812, he was appointed court-singer in the imperial chapel. He has a fine *baritono*, and sings with much expression. He dedicates himself almost entirely to giving instructions in singing, and has brought out many able pupils, of which Vienna in particular can muster a great number. Several celebrated female singers, such as Milder, Sessi, &c. took lessons of him.

TOMASI, (Blasio) or BLASIUS DE TOMASIIS, organist and composer in the beginning of the seventeenth century, at Comacchio, a town under the jurisdiction of Ferrara. He published "*Madrigali à 5 voci*," Op. 1, Venice, 1611; "*Motetti à 2, 3, e 4 voci, con Litanie à 4 voci*," Venice, 1615; and "11 *Concerto à* 1, 2—8 *voci*," 1615.

TOMASINI, (Luigi) an Italian violinist and composer, who resided at Vienna. Much of his violin music was known there subsequently to the year 1780.

TOMASINI, a pianist at Vienna, and probably son of the preceding, gave a concert there towards the close of the last century, he being then about thirteen years of age. His performance was received with great applause.

TOMEONI, (Florido) a native of Lucca, was resident at Paris for many years as professor of music. He published there, in 1799, a work entitled "*Théorie de la Musique Vocale, avec des Remarques sur la Prononciation des Langues Française et Italienne.*" This work contains some judicious reflections on the Italian and French schools of music.

TOMI, (D. Flaminio) an abbé and excellent singer at Venice, about 1770. His sister, Francesco Tomi, was at the same time one of the most distinguished pupils of the conservatory Dei Mendicanti.

TOMKINS, (Thomas) the son of one of the chanters in the choir of the cathedral church of Gloucestershire, received his musical education under Bird. His abilities were such as very early in life to obtain for him the place of gentleman of the chapel royal, and afterwards that of organist. Some years subsequent to the latter promotion, he became organist of the cathedral of Worcester, and in that city composed songs of three, four, five, and six parts, which appear to have been published about

the year 1623. He was also the author of a work, in ten books or parts, consisting of anthems, hymns, and other pieces adapted to the church service, entitled "*Musica Deo Sacra et Ecclesiæ Anglicanæ;*" or music dedicated to the honour and service of God, and to the use of cathedrals and other churches of England, especially the chapel royal of king Charles I. The words of some others of his compositions are to be seen in *Clifford's Collection*. There is in the library of Magdalen college, Oxford, a manuscript of Tomkins, consisting of vocal church music in four and five parts. Some of the madrigals also in the *Triumphs of Oriana* are of his composition.

Dr. Burney has given us the following character of his works: "By the compositions I have scored, or examined in score, of Tomkins, he seems to me to have had more force and facility than Morley. In his songs there is much melody and accent, as well as pure harmony and ingenious contrivance."

The times of his birth and death are both unknown; and the principal data from which can be ascertained the period when he flourished are, that he was a pupil of Bird; that he was admitted to the degree of bachelor of music in the university of Oxford in 1607; and that, according to the assertion of Wood, he was living after the breaking out of the rebellion.

Tomkins had several brothers, all of whom were educated to the profession of music. Giles was organist of the cathedral church of Salisbury; John was organist of St. Paul's, and a gentleman of the chapel; and Nicholas (one of the gentleman of the privy chamber to king Charles I.) was a person well acquainted with the practice of music.

TOMLINS, (Thomas) organist of St. Mary's church, Shrewsbury, is deservedly esteemed for his superior skill and attainments in the science of music. His rapid execution on the violin, and the brilliant tones which he elicits from that instrument, are surpassed by few. For several years he led the band of the Choral society in his native place, and in 1802 was conductor of the oratorio at Whitchurch, in celebration of the peace. Subsequently he has led concerts and oratorios in several large provincial towns; and was one of the band at the installation of the duke of Gloucester and lord Grenville, as chancellors of the universities of Cambridge and Oxford. As a composer, Tomlins occupies no mean rank; many of the pieces which he has published being highly esteemed, especially his "*Instructions for the Piano-forte,*" and his collection of psalm and hymn tunes. Tomlins was a pupil of the celebrated Salomon, who offered to introduce and recommend him in London; but he preferred settling in his native town, where he is much respected, and in 1812 was elected a member of the corporation. His eldest son is now studying for the musical profession, and has acquired a great proficiency on the organ, piano-forte, and violin.

TONELLI, (Anna) an Italian singer at Paris in 1752.

TONINI, an Italian instrumental composer, published several of his works, of which we can mention "*Sonate à 2 V. e Contin.*" Op. 2, Amsterdam; "*Baletti da Camera à V. e Vc. o B. C.*" Op. 3, Amsterdam; and "*Sonate à 2 V., Vc., e Contin.*" Op. 4, Amsterdam.

TONOLINI, (Giovanni Battista) organist at Salo, in the Brescian territory, was born there, and flourished as a church composer at the beginning of the seventeenth century.

TORELLI, (Gasparo) an Italian composer, flourished about the year 1570. He was celebrated for his madrigals and other vocal compositions.

TORELLI, (Giuseppe) a native of Verona, academico filarmonico di Bologna, and a famous performer on the violin, was concert-master at Anspach, about the year 1703. After that he removed to Bologna, and became chapel-master in the church of San Petronio in that city. He composed and published various collections of airs and sonatas for violins, but the most considerable of his works is his eighth opera, published at Bologna by his brother Felice

Torelli, after the death of the author, in 1709, entitled "*Concerti Grossi*," &c.

TORLEZ, music-master to the academies of Grenoble and of Moulins in 1767, published at Paris, about that time, "*Cinq Motets à Voix seule avec Symphonie.*"

TORNER, (J. NICOLAS) organist of the cathedral of Treves, about the year 1740, published there a work entitled "*A, B, C, per tertiam minorem continens* 8 *cantilenas pro offertorio, &c.*"

TORNHOUT, (GERARDO DI) a Belgian and celebrated contrapuntist, flourished about the year 1567. Amongst his numerous works is one entitled "*Tricinia Sacra &c.*" Louvain, 1569.

TORNHOUT (JOANNES) seems to be a Flemish musician, who flourished a few years subsequent to the preceding.

TORO, (ANTONIO DI) a celebrated Spanish musician, flourished in Italy towards the close of the sixteenth century.

TORRI, (PIETRO) an Italian by birth, was, in the younger part of his life, chamber-musician to the margrave of Bareith; after that he became chapel-master of the great church at Brussels. It is said that he was a disciple of Steffani, which is probable, seeing that his compositions are chiefly duets, and close imitations of the style of that master. One of the most celebrated of his works of this kind is a duet entitled "*Heraclitus and Democritus*," in which the affections of laughing and weeping are contrasted and expressed with singular art and ingenuity. He died about the year 1722.

TORRI, (ANNA MARIA) a celebrated singer at the court of Mantua, in 1690.

TORRIANI, (GIOVANNI ANTONIO) a composer of the seventeenth century, born at Cremona. Amongst his works was an oratorio entitled "*La Conversione di San Romualdo*," Fabriano, 1688.

TOSCANI, (GIOV. FRED.) an agreeable tenor singer, was born at Warsaw in 1750, of Italian parents. He settled for some years at Cassel, and was considered a good buffo caricato singer, both on the German and Italian stage.

TOSCANO, (NICOLO) born at Monte di Trepani, in Sicily, was an ecclesiastic and excellent singer. So much did he excel in his art, that the common people reported that he had an organ always concealed within his clothes. Having traversed all Italy, he passed the latter years of his life in his convent. He died in 1605.

TOSCANO, (TOMMASI GUARDUCCI.) See GUARDUCCI.

TOSI (PIETRO FRANCESCO) was an Italian singer, greatly celebrated in his time. Having resided in most of the courts of Europe, and being an attentive hearer of others, and a person of reflection, he attained to such a degree of skill and judgment in the practice of singing, as enabled him to compose a treatise on the subject, which he published at Bologna in the year 1723, with the following title: "*Opinioni de Cantori antichi e moderni, o sieno Osservazioni sopra il Canto Figurato di Pier Francesco Tosi, Academico Filarmonico,*" and dedicated to the Earl of Peterborough.

Tosi not only visited England, but had made London his residence from the latter end of king William's reign to the end of that of George I., except during such short intervals as business, or the desire of seeing his friends and relations, called him hence; nevertheless it does not appear that he ever sung in the opera here, which is the more to be wondered at, seeing that he had concerts for his benefit.

The treatise of Tosi above-mentioned is altogether practical, and contains a great number of particulars respecting the management of the voice, and the method of singing with grace and elegance. Moreover, it contains short memoirs and general characters of the most celebrated singers, male and female, of the author's time.

Tosi was, it seems, not only a very fine singer, but also a composer. Galliard relates, that, after his voice had left him, he composed several cantatas of an exquisite taste, especially in the recitatives, in which he says the author excels, in the pathetic and expression, all others. He died in London, having attained above the age of eighty.

TOSI, an Italian composer towards the end of the last century, is the author of the opera "*Zenobia.*"

TOST, a musician at Presburg, composed about 1795 "*Mann und Frau, Wittwer und Wittwe,*" operetta, and "*Songs to Figaro, the Eccentric, the Liar,*" and other comedies.

TOUCHEMOLIN. There were two brothers of this name, who were good violinists from about the year 1754. They composed some music for their instrument and for the harpsichord.

TOULOUSE, (P.) professor of the guitar at Jena in 1800, published there, for some years after the above date, a monthly number of songs, with an accompaniment for the guitar.

TOVAR, (Francesco) a Spanish musician of the sixteenth century. In 1550, he published, at Barcelona, a work entitled "*Libro de Musica Pratica.*"

TOWNSEND (John) was born in the county of Yorkshire. When he was only twelve months old, his family removed to Liverpool, where his father became a merchant. The son began to study music when only five years of age under his father, who was an amateur, and had weekly concerts at his house. At the age of seven he played the flute, and sometimes the violoncello at these concerts. His father having taught him also a little of the theory of music, he composed several marches, &c., in eight parts, for violins, tenor, flutes, horns, and violoncello, which were generally performed at the above-named weekly concerts. When ten years of age, his partiality for the flute became more decided, and he used to practise six or seven hours a day. About that time he was placed under the celebrated flute player and composer, Müller, who gave him a subject once a week to compose variations on, which he executed in the various styles of articulation. He was afterwards pupil to George Ware, and benefited much by him in the theory of music. At the age of fifteen, he began to perform concertos in public. The following list contains his principal publications: "*New and complete Flute Preceptor;*" "*The Tank, with ten Variations, as a Duet for two Flutes;*" "*Life let us cherish, with six Variations, Solo for the Flute;*" "*Auld lang syne, with five Variations, Solo for the Flute;*" "*Copenhagen Waltz, with six Variations, Solo for the Flute;*" "*Fantasia for the Flute;*" "*The Watch Waltz, with six Variations for the Flute;*" "*Pot-Pourri for the Flute; in which is introduced the favourite Airs of the Blue Bells, My Lodging, and the Sprig of Shillelah,*" dedicated to his pupils; "*Twenty-one favourite easy Duets;*" "*Madame Saqui's three favourite Dances, as Duets;*" "*The Bird Rondo, for the Piano-forte;*" "*Something and Anything, for the Piano-forte;*" "*The Blue Bells, with ten Variations, for the Piano-forte;*" "*Forgive and Forget,*" song; "*Come, take the harp,*" song; "*Absent Matilda,*" song; "*You say you love,*" song; "*The Bells of St. Andrew's Tower,*" song; "*Love in the Burn,*" song; "*Cornwallis Quadrilles;*" "*Twenty-four new Country Dances, for the Flute, Violin, Clarionet, or Flageolet;*" "*Les Soirées d'Hiver;*" "*First Set of Quadrilles, with proper Figures;*" "*Harmonicon Tutor;*" "*Two Concertante Duets, for the Use of Amateurs, two Flutes;*" "*Introduction and Bishop's Air 'Bid me discourse,' for the Flute, No. 1;*" "*Introduction and Bishop's Air 'Home, sweet home,' with Variations for the Flute, No. 2;*" "*The Carnival of Venice, arranged as a Rondo for the Flute;*" "*Fal lal la, with eight Variations, for the Flute and Piano-forte;*" and "*The Nightingale Rondo, for Piano-forte.*"

TOZZI, (Antonio) of Bologna, was a pupil of Padre Martini. In 1765, he was chapel-master to the duke of Brunswick, and in 1791, pianist in the orchestra of the principal theatre at Madrid. Amongst his dramatic works are the following: "*Tigrane,*" 1762; "*Innocenza vendicate,*" 1763; "*Andromeda,*" 1765; "*Rinaldo,*" 1775; "*La Serva Astuta,*" opera buffa, 1785; and "*La Caccia d'Enrico IV.*" opera buffa, 1788. He also composed for Madrid, in 1790, an oratorio entitled "*Elena al Calvario.*"

TOZZI, (VINCENZO) an esteemed Italian composer of the seventeenth century.

TRABACCI, (GIOVANNI MARIA) organist of the chapel royal at Naples, at the beginning of the seventeenth century. He published several operas of madrigals and organ music.

TRABATONE, (EGIDIO) organist of St. Victor's church at Varese, in the Milanese, at the commencement of the seventeenth century, was born at Decio, and published "*Messe, Motetti, Magnificat, Falsibordoni e Litanie della B. V.*," Maitland, 1625.

TRAEG, (ANDREAS) a musician, resident at Vienna in 1798, of whose works have been published "6 *Sinfon. à grand Orchestre*," Vienna, 1798, and "6 *Fantaisies pour Flûtes*," Op. 1. Many of his songs and dances are known in manuscript.

TRAETTA or TRAJETTA, (TOMASO) one of the most celebrated pupils of Durante, was born at Naples in 1738. When arrived at the early age of twenty-one, he quitted the conservatory of La Pietà, and, two years afterwards, composed for the Theatre St. Carlo the opera of "*Farnace*;" the success of which was so brilliant, that he was at once engaged by different theatres to compose six more operas, some tragic, and others comic. Amongst these, he gave the "*Ezio*" of Metastasio at Rome, which, with the five others, were all highly applauded. Every great theatre of Italy was then anxious for his music. After having travelled through that country triumphing over all competition, he at length attached himself to the service of the court of Parma. His opera of "*Ippolito ed Aricia*" was amongst the most favourite given by him about this time. He next received two invitations from Vienna, to write there two grand operas, with choruses and ballets. Their success was prodigious. On the death of the Infanta Don Philip, Trajetta went to Venice, where the direction of the conservatory of the Ospedaletto was intrusted to him. There, however, he did not long remain, for the empress Catherine II. invited him, two years afterwards, to St. Petersburg, to succeed Galupppi as her principal chapel-master. He was there engaged for a term of five years, and, at the expiration of that time, the empress retained him two years longer. During his residence in Russia, he composed seven operas and many cantatas. It is related, that after a representation of his "*Didone*," Catherine II. sent him a gold snuff box, with her portrait on it, and accompanied by a letter, in which she said that the present was from "*Didone*." Trajetta soon after this came to England, but remained here only during a single season, in which he brought out "*Germondo*," a serious opera, and "*La Serva Rivale*," a burletta, previously performed in Italy; but, says Dr. Burney, "Sacchini had so firmly established himself in the public favour, that he was not to be supplanted by a composer in the same style, neither so young, so graceful, nor so fanciful as himself." Dr. Burney adds, that Trajetta died in his own country, about 1779, which is probably some years earlier than the exact period of his decease. The following is a list of the principal operas of this great composer: "*Didone abbandonata*," 1757; "*Ifigenia*," Vienna, 1758; "*Farnace*," 1758; "*Ezio*," 1758; "*Buovo d'Antona*," 1758; "*Ippolito ed Aricia*," 1759; "*Armida*," Vienna, 1760; "*La Francese à Malaghera*," 1764; "*Semiramide riconosciuta*," 1765; "*La Serva Rivale*," 1766; "*Amore in Trappola*," 1768; "*Isola disabitata*," Petersburg, 1769; "*Olimpiade*," Petersburg, 1770; "*Antigone*," opera seria, 1772; "*Germondo*," London, 1776; "*La Difetta di Dario*," 1778; "*Artenice*," Naples, 1784; "*Stordilano, Principe di Granada*," opera buffa, 1785; and "*Sofonisba*," Manheim, 1796.

TRAHI, a celebrated musician, was chapel-master at Vienna in 1696.

TRAMEZZANI, (SIGNOR) a favourite Italian tenor singer, who performed at the King's theatre in London for many seasons, up to about the year 1812. To a beautiful voice, he joined delicate apprehension, intense feeling, and rich expression.

TRANI, violinist in the imperial chapel at Vienna, and conductor of the orchestra

at the French theatre in that city in the year 1772.

TRANQUILINI, a celebrated violinist, resided at Verona about the year 1748.

TRANSCHEL, (CHRISTOPH) a German composer and professor of the harpsichord, resident at Dresden, was born near Rosbach in 1721. He studied philosophy and theology at the university of Leipsic, but at length attached himself to music, as affording more immediate means of supplying the deficiencies of his fortune. He became intimately acquainted about the same time with the celebrated Bach, who assisted him in the early part of his musical career. He did not quit Leipsic till 1755, when he proceeded to Dresden in the capacity of a teacher of music. Nor did his merit long remain unknown in his new residence, his instructions being sought after by the first families of Dresden. His performance on the harpsichord was in the style of Bach, and to this he joined a profound knowledge of the history and theory of his art. He died at Dresden in the year 1800.

TRANTI (GIOVANNI) published at Amsterdam, in 1762, "*Six Sonatas for the Harpsichord,*" Op. 1.

TRAUTMANN, (HEINRICH) of Ulm, was singer at Lindau at the beginning of the seventeenth century, and published at Kempten, in 1618, an octavo work entitled "*Compendium Musicæ Latino-germalicum in usum scholæ Lindaviensis maximè accomodatum.*"

TRAVANET (MADAME B. DE) was lady in waiting to Madame Elizabeth, sister of Louis XI. She wrote the words and music of the very popular French romance "*Pauvre Jacques, quand j'étais près de toi.*" The following anecdote is related respecting the composition of this song. Madame Elizabeth had retired to Montreuil, near Paris, and devoted much of her time to rural occupations. Wishing to establish a dairy of a superior description, she ordered some heifers of a very fine breed from Switzerland, and desired that a Swiss girl might be sent who had been accustomed to take care of them. This girl's name was Mary; handsome, innocent, but always inclined to melancholy, she could not forget her mountains, and especially her lover Jacques, to whom she was betrothod. At length she confided the simple story of her love to Madame de Travanet, who was much affected, and immediately wrote the words and music of "*Pauvre Jacques.*" Soon after this, Mary caught the air, and was heard singing it by Madame Elizabeth. The princess listened to her with lively interest, and knowing that the words depicted her true situation, she gave private orders that Jacques might be sent for from Switzerland, and united him in marriage to his Mary.

TRAVENOL, (LOUIS) a violinist in Paris, published there, in 1754, a pamphlet entitled "*Arrêt du Conseil d'Etat d'Apollon, rendu en faveur de l'Orchestre de l'Opéra, contre le nommé J. J. Rousseau, &c.*"

TRAVERS (JOHN) received his education in music in the chapel of St. George, at Windsor, and being a favourite boy of Dr. Henry Godolphin, dean of St. Paul's, and provost of Eton college, was by him put apprentice to Greene, and, about the year 1725, became organist of St. Paul's church, Covent-garden, and after that of Fulham. Upon the decease of Jonathan Martin, in 1737, Travers was appointed organist of the royal chapel; soon after which, upon some disgust, he quitted his place at Fulham. Travers was a sound musician; he commenced an early acquaintance with Dr. Pepusch, and received some assistance from him in the course of his studies, which, by a sedulous application, he was very careful to improve. In the chapel books are sundry anthems of his composition; but as a composer he is best known to the world by eighteen canzonets, being verses and songs, chiefly taken from the posthumous works of Prior, which he set for two and three voices, in a style as elegant as it is original. Amongst these is the much admired duet of "*Haste, my Nanette.*" Travers published, likewise, the whole book of psalms for one, two, three, four, and five voices, with a thorough-bass

for the harpsichord. He died in the year 1758, and as organist of the chapel royal was succeeded by Dr. William Boyce.

TRAVERSA, (GIOACHIMO) violinist to the duke of Carignan at Paris, about the year 1770. He published some quatuors and other music for his instrument.

TRAVIS (MISS) is a native of Shaw, a village near Oldham, in Lancashire, which gave birth to the celebrated Miss Harrop, afterwards Mrs. Bates. She was an articled apprentice to the directors of the ancient concert, who provided her with an Italian and a singing master, paying all expenses, making her a handsome present at the close of the season, and permitting her to form engagements entirely for her own emolument. Her only musical instructor has been Mr. Greatorex. The peculiar and proper distinction of Miss Travis's performance, is, that it is genuine English singing, of the best school. She is, in point of style, amongst the female, what Mr. Vaughan is amongst the men singers of the day; simple in her manner, pure in her tone, accurate in her intonation, chaste in her declamation, and with so much of science, that her auditor is never distressed by any apprehension of her failure or extravagance. As a singer of glees, she is, perhaps, the very best of her time; for her tone, from its richness and volume, blends and assimilates with male voices, better than that of any female now before the public, and she is, moreover, practised in the finest school for this department of vocal art.

TREE, (MISS M.) a very pleasing singer at Covent-garden theatre, made her *début* in London about the year 1820. Besides possessing great merit as an actress, she must be considered as being in the very first rank of our female vocalists. Her voice is a *mezzo soprano*, the tones of which, especially the lower ones, are peculiarly rich and attractive. Her powers of execution are considerable, though always confined within the bounds of good taste, and, indeed, we know of no public singer who is so justly gaining ground in the public estimation.

TREIVER, (JOHANN FRIEDRICH) rector of the town school at Arnstadt, published there, in 1701, a programme entitled "*De Musica Davidica, itemque discursibus per urbem musica nocturnis.*" He died in 1719.

TREIVER, (JOHANN PHILIP) son of the preceding, published a work entitled "*Der accurate organist im genéral-bass,*" Arnstadt, 1704. He had previously printed another book called "*Sonderbare invention, eine einssige arie aus allen tonen und accorden, auch jeglichen tacten oder mensuren zu componiren,*" Jena, 1702. He died in 1727.

TRENTO, (PIETRO) chapel-master at Naples, wrote in 1803, for the Theatre San Carlo, the opera seria "*Ifigenia in Aulide,*" which was very successful. His second opera was "*Quanti casi mi un giorno.*"

TRENTO, (VITTORIO) a Venetian dramatic composer; amongst his works are the following: "*La Virtù riconosciuta,*" ballo, Verona, 1785; "*Enrichetto e Valcur,*" ballo, Venice, 1788; "*Il Seraglio, ossia l'Equivoco in Equivoco,*" ballo, Venice, 1788; "*Demofoonte,*" ballo, Padua, 1791; "*Flammingo,*" ballo, Padua, 1791; and "*The Triumph of Love,*" ballet, performed at Drury-lane theatre in 1797.

TRESTI, (FLAMINIO) an Italian church composer, flourished in the last years of the sixteenth and beginning of the seventeenth century.

TREU, (DANIEL GOTTLIEB, or DANIEL T. F.) chapel-master to the count of Schaffgotsch at Hirchberg, was born in 1695 at Stuttgard, where his father was a printer. His genius for music developed itself at a very early age, and when only twelve years old he published of his own composition "*Three Overtures for the Violin and three other Instruments.*" He next composed four German operas; and at length manifested such unusual application in his musical studies, that at the age of twenty-one he composed a violin concerto every morning, marking down the middle parts by means of a musical short hand, which he had himself invented. About this time he pre-

sented to the duke of Wurtemburg, on the occasion of his birthday, a poem which he had himself written and set to music. He also performed a solo on the violin before the duke. His competitor on this occasion was J. A. Bresceanello, who also performed before the duke for the first time, and was appointed chapel-master. Treu, however, partly succeeded in his object, as the prince recognised his high talent, and presented him with a sufficient sum of money to pay the expenses of a journey to Italy. He proceeded by Bavaria and the Tyrol to Venice, where he took some lessons of A. Vivaldi. As Treu played more or less almost every instrument, he had no difficulty in gaining his livelihood in a city like Venice, where music was singularly cultivated. In about a year he had acquired so high a reputation, that gondolas were sent to take him to the houses of the first families in the city; having been invited, amongst others, to the house of the count of Thurn-Taxis, that celebrated musical amateur was so pleased with Treu's skill in singing at sight, that he desired him to accept the free run of his house and table. He now studied, with great attention, the Italian language, with the view of bringing out some Italian operas, of which he subsequently composed twelve at Venice. His reputation had then so increased, that he was offered the place of composer to the theatre of St. Angelo. Being invited, however, in the same year, (1725) to take the situation of chapel-master at Breslau, he preferred the latter, and set out for his new destination. He composed for the theatre of that town four operas, namely, "*Astarto,*" 1725; "*Coriolano,*" 1726; "*Ulisse e Telemaco,*" 1726; and "*Don Chisciotta,*" 1727. He was then called to Prague, where he had the direction of several chapels of the nobility till 1740, when he held his first-named situation. The ulterior events of his life are not known.

TREVISANI, music director, violinist, and harpist, at Verona, about the year 1800.

TRIAL, (Jean Claude) born at Avignon in 1732, was a violin pupil of Granier, and composed some motets and music for his instrument at a very early age. He afterwards went to Paris, and was appointed first violin at the Opéra Comique. He next entered the service of the prince of Conti, through whose interest he procured the situation of director of the royal academy of music. Here his theatrical occupations were such as to leave him but little time for composition. He was just, however, preparing to bring out, in conjunction with Dauvergne and Berton, the opera of "*Linus,*" when he died suddenly, in 1771. Amongst his dramatic works for the opera, were "*Silvie,*" 1765; the last act of this was by Berton; "*Théonis,*" 1767, with Berton and Granier; and "*La Fête de Flore,*" 1771. He also produced, at the Comédie Italienne, in 1766, "*Esope à Cythère.*" He likewise composed much music for the prince of Conti, &c.

TRIAL, (D'Armand) son of the preceding, was born at Paris. He was a pupil of the conservatory, and afterwards became professor of the piano, and dramatic composer.

TRIEBEL, (J. N.) a good German church composer, resident at Schnepfenthal. His works bear date from 1789 to 1800.

TRIEMER, a violoncellist and composer for his instrument, was a native of Weimar. In 1725, he belonged to the theatrical orchestra at Hamburgh, whence he proceeded to Paris, in 1727, and finally settled in Holland, where he died in 1762. Some of his music was published at Amsterdam.

TRIER, a celebrated organist at Zittau, died in 1789. He left many excellent compositions in manuscript.

TRITTA or TRITTO, (Giacomo) professor at the conservatory of La Pietà at Naples, about the year 1790, brought out in that town, in 1787, the opera of "*La Virgine del Sole,*" and, in 1788, "*La Molinarella.*" Amongst his other compositions are "*Arminio,*" opera seria, 1786, written for Rome; "*Le Avventure Amorose,*" opera buffa, also for Rome, 1788; "*I due Gemelli,*" opera buffa, Capua 1788; "*Le*

Vicende Amorose," opera buffa, Fano and Rome, 1788; "*Il Cartesiano Fantastico,*" opera buffa, Naples, 1791; "*L'Inganno Fortunato, ossia la Proba Reciproca,*" opera buffa, Madrid, 1791; "*Gli Amici Rivali,*" opera buffa, Vienna, 1792; "*Le Trame Spiritose,*" Naples, 1792; "*Ginevra e Ariodante,*" Naples, 1803; and "*Gli Americani,*" Naples, 1804. This composer seemed to have the idea of forming a new school, or rather, he appeared desirous to unite the soft melody of his country to German harmony, in order to render it fitter for the expression of the great passions of the tragic opera.

TROFEO, (Ruggero) chapel-master of the church Della Scala at Milan, in the sixteenth century. He published, amongst other works, some collections of canzonets.

TROMBA, (Giulio) first violin at the church of St. Anthony at Padua, was a pupil of Tartini, and succeeded his master in the above situation, in the year 1770.

TROMBETTO, (Ascanio) a Bolognese composer, flourished at Naples about the year 1571, and published there a collection of the then admired *villanelle,* also a work entitled "*Sacræ Symphoniæ;*" a third publication by him was entitled "*Napolitane à 3 voci,*" Venice, 1773.

TROMLITZ, (Johann Georg) a celebrated musician and flutist, was born at Gera, about the year 1730. He resided at Leipsic from 1760, and was there considered as an excellent player, though his *embouchure* was imperfect. Being obliged to renounce his instrument, owing to the state of his health, he dedicated his time to the instruction of numerous students in the university; besides which, he exercised his talents in the fabrication of some excellent flutes, and also in the engraving of some of his own musical compositions. He wrote many works for his instrument; and also published at Leipsic, in 1786, a short dissertation on the flute, and the best manner of performing on it, a second edition of which work appeared in 1790.

TROST, (Johann Caspar) organist at Halberstadt in 1660. He translated many didactic works of the first importance from the Latin and Italian languages into German.

TRUIBENSEE, (Joseph) chapel-master to the prince of Lichtenstein at Vienna, about the year 1796. He was a celebrated performer on the hautboy, and also a good vocal and instrumental composer.

TUCH, (Heinrich Agatius Gottlob) a composer, and book and music seller at Dessau, was born at Gera in 1768. He received the elements of his musical education from N. G. Gruner. In 1780, a fire destroyed his parent's house and property at Gera, and they were obliged to remove to Sangerhausen, where young Tuch had the advantage of further instruction from the organist Rolle. He subsequently went to the university of Leipsic, chiefly with a view to study theology and the fine arts. All other pursuits, however, soon gave way to that of music, in which he perfected himself under the music director Dole. From the year 1790 to 1800, he filled several theatrical engagements, either as bass singer, music director, or composer. He then entirely quitted the theatrical life, and established a warehouse for music and books, at Dessau. He still, however, continued to compose, even engraving himself several of his works, with extreme neatness. His compositions consist of several pieces for the theatres, also of some church music, sonatas, &c. for the piano-forte, collections of songs, and some music for wind instruments. They bear date from about the year 1790 to 1813.

TUCKER, (Rev. William) one of the gentlemen of king Charles II.'s chapel, was a very judicious composer of vocal music. He died in 1678. Mr. Mason, in speaking of the full anthem, "*O give thanks unto the Lord,*" by this ingenious dilettante, very truly observes, that "every syllable in this composition has its just length, and each part of a sentence its proper pause; it admits no perplexing alterations or unmeaning repetitions, but proceeds in one full, yet distinct strain, harmonically, yet intelligibly.

TUDWAY (THOMAS) received his education in music in the chapel royal, under Dr. Blow, and was a fellow disciple of Turner, Purcell, and Estrick. In 1664, he was admitted to sing a tenor in the chapel at Windsor. After this, in 1664, he went to Cambridge, to which university he was invited by the offer of the place of organist of King's college chapel; and, in 1681, was admitted to the degree of bachelor in his faculty. In the year 1705, queen Anne made a visit to the university of Cambridge; upon which occasion he composed an anthem, "*Thou, O God, hast heard my vows,*" which he performed as an exercise for the degree of doctor in music, and was created accordingly, and honoured with the title of public professor of music in that university. He also composed an anthem, "*Is it true that God will dwell with men upon the earth?*" on occasion of her majesty's first going to her royal chapel at Windsor; and for these compositions, and perhaps some others on similar occasions, he obtained permission to style himself composer and organist extraordinary to queen Anne.

A few songs and catches are the whole of Dr. Tudway's works in print; nevertheless it appears that he was a man studious in his profession, and a composer of anthems to a considerable number.

In the latter part of his life Dr. Tudway mostly resided in London. Having a general acquaintance with music, and being personally intimate with the most eminent of the profession, he was employed by Edward Earl of Oxford, in collecting for him musical compositions, chiefly of the Italians, and in making a collection of the most valuable services and anthems, the work of our countrymen. Of these he scored with his own hand as many as filled seven thick quarto volumes, which are now deposited in the British Museum.

TUIRK, (DANIEL GOTTLIEB) organist, singer, music director, and preceptor at the Lutheran gymnasium at Halle, subsequently to the year 1787, was born in 1751. In 1773, he was a student at the university of Leipsic, and at the same time was a violinist in the orchestra of the grand concert there. The celebrated Hassler having arrived about that time at Leipsic, Tuirk took lessons of him during three months, to learn the harpsichord sonatas of Emmanuel Bach. The following year he succeeded to the situation of Hassler. Amongst his principal published works are the following: "*Kerze anwcisung zum Generalbassspielen,*" Halle, 1791; "*Kurze anwcisung zum Klavierspielen ein Auszug aus der grossen Klavierschule,*" Halle, 1792; "6 *Klaviersonaten grösstentheils für kenner oder 3te Samml. der grössern sonaten,*" Halle, 1789; "6 *Kleine Klaviersonaten, 3ter theil,*" Halle, 1793; "60 *Handstücke für ünfanger des klaviers, 1ter theil,*" Halle, 1792; "60 *Handstücke für angehende klavierspielen 2ter theil,*" Halle, 1795. The last two works ought particularly to be distinguished as elementary publications: they are both in four divisions; the first containing short and easy exercises; the second, exercises rather more difficult; the third, exercises containing three and more parts; and the fourth, sundry pieces. References are occasionally made in these compositions to his "*Grosse Klavierschule,*" the last edition of which was published in 1800.

TUIRSCHMANN, (FRIEDRICH AUGUST) organist at Penig, in Upper Saxony, published at Leipsic, in 1793, "14 *Lieder beym Klaviere te singen.*"

TUKZEK or TUSSEK, (VINZENZ) chapel-master to the duke of Courland at Sagan, was, in 1796, pianist at one of the theatres in Prague, where he wrote several operas, which, being written in Bohemian text, are little known even in the rest of Germany.

TULOU, a Parisian flutist, performed at the Philharmonic concerts in London in 1821. Compared with Nicholson, his tone is thin, and his execution neat and delicate, rather than commanding.

TUNSTEDE, (SIMON) a Franciscan monk, born at Norwich, in England, flourished in the middle of the fourteenth cen-

tury. Two musical treatises by him are to be found in the Bodleian library at Oxford. The following are their titles: "*De musica continua et discreta, cum diagrammatibus, per Simonem Tunstede,*" 1351, and "*De quatuor principalibus in quibus totius musica radices consistunt.*"

TURINI, (Francesco) a profound contrapuntist, was the son of Gregorio Turini, a singer in the chapel of the emperor Rudolph II., and was born at Prague in 1590. Whilst still a boy he lost his father, when he received, through the especial favour of the emperor, the appointment of chamber-organist, with permission of visiting Rome and Venice, to study the organ and composition there under the first masters. He returned afterwards to Prague, where he filled the situation which had been given him with high credit, for several years, until he was invited to fill the situation of organist at Brescia, in which town he died in 1656. His works consist chiefly of masses, motets, and madrigals, and bear date from the year 1615 to 1643.

TURLE (William) was born in 1795, at Taunton, in Somersetshire, and having early shown a propensity for music, was at the age of nine years entered as a chorister at Wells cathedral, and remained there five years, during which time he derived instructions in music from Dod Perkins the organist, who was a very excellent master of the old school. In 1810, he was removed to London for the purpose of his general improvement in music, and was placed under T. Welsh for singing, and under Williams, late organist of Westminster abbey, for theory, &c. During this period he occasionally sung at the Argyll concerts. In 1812, he returned to Taunton, and was appointed organist of St. James's church in that town, which situation he still continues to hold. The following is a list of some of his publications: "*Le Gentil Hussard, with Variations for the Piano-forte,*" air; "*Spanish Air, with Variations for the Piano-forte;*" "*For thee, sweet maid,*" song; "*Three Waltzes;*" "*Lama,*" song; "*Worthy is the lamb,*" duet.

TURLET, a pupil of Tartini, was called in France *Le Tartini du midi.* He died in the hospital of Toulouse, about the year 1799. He composed some concertos and other music for his instrument.

TURNBULL, (Walter) a pleasing vocal composer. His "*Invitation,*" from Shakspeare, is extremely well adapted to the words. "*The parting look she gave,*" is also a spirited and ably written song.

TURNER, (Dr. William) a pupil of Blow. In the choir books of the royal chapel and of many cathedrals, is an anthem, "*I will always give thanks,*" called the Club Anthem, as having been composed by Humphrey, Blow, and Turner, in conjunction, and intended by them as a memorial of the strict friendship that subsisted between them.

Dr. Turner died in 1740, at the age of eighty-eight, and was buried in the cloister of Westminster abbey.

TURRSCHMIEDT, (Johann) the eldest of the very able family of performers on the horn, and probably the father of Carl Turrschmiedt, was born in Bohemia in 1725. He was in the service of the prince Oettingen-Wallerstein.

TURRSCHMIEDT, (Anton) younger brother of the preceding, was also a good hornist in the service of prince Albrecht von Teschen.

TURRSCHMIEDT, (Carl) hornist in the chamber band of the king of Prussia. He was the constant companion of the celebrated Palsa. He died at Berlin in 1797. See Palsa.

TURRSCHMIEDT, (Joseph) younger brother to the preceding, was in Paris, and considered to be a good second hornist, in the year 1797.

TURRSCHMIEDT, (Carl Nicol) son of Carl Turrschmiedt, was born in Paris in 1776. He studied the horn under his father, and under Brun of Berlin, and was considered an excellent performer.

TYDEMAN, (Zebedee.) The father of this professor was a farmer in Suffolk, and his son practised music as an amusement from an early age, until becoming ac-

quainted with Dr. Callcott, he was induced to make it a profession. His method of teaching the piano-forte and violin has been approved of; he has also been successful in teaching blind pupils, several of whom he has had and still has in his house at Framlingham.

TYE, (Dr. CHRISTOPHER) though not inserted in the list of musicians of the chapel royal or household in the reign of Edward VI., was doubtless at the head of all our ecclesiastical composers at this period. Neither the state of the church, nor the religious principles of its nominal members, were then sufficiently settled, to render it possible to determine, who, among quiet and obedient subjects, were Protestants, and who Catholics; for, during the conflict between the zealots of both religions, the changes were so violent and rapid, that great flexibility, or great dissimulation, must have been practised by those, who not only escaped persecution, but still continued in offices, either of church or state.

The few who seem to have been truly pious and conscientious on both sides, suffered martyrdom in support of their opinions; the rest appear to have been either unprincipled, or fluctuating between the two religions.

One of the principal evils which the champions for reformation combated, was the use of the Latin language in the service of the church; however, the best choral compositions produced by the best masters of those times which have come down to us, are to Latin words. Dr. Burney, in his second volume, has exhibited specimens of Dr. Tye's clear and masterly manner of composing for the church in that language, when he was at least a nominal Catholic, either during the reign of Henry VIII. or queen Mary; and the late worthy Dr. Boyce has given an admirable specimen of his abilities in the anthem for four voices, *"I will exalt thee, O Lord,"* inserted in the second volume of his excellent *"Collection of Cathedral Music by English Masters."*

There is hardly any instance to be found in the productions of composers for the church, during his time, of a piece so constantly and regularly in any one key, as this is in that of C minor and its relatives; the harmony is pure; the time and melody, though not strongly marked and accented, as in those of the best compositions of the present and last centuries, are free both from pedantry and the difficulties of complicated measures, which this composer had the merit of being the first to abandon.

That he translated the first fourteen chapters of the Acts of the Apostles into metre, in imitation of Sternhold's psalms, which were the delight of the court in which he lived, was doubtless an absurd undertaking; and was rendered still more ridiculous, by the elaborate music to which he set them, consisting of fugues and canons of the most artificial and complicated description. Dr. Tye, however, if compared with his contemporaries, was, perhaps, as good a poet as Sternhold, and as great a musician as Europe could then boast; and it is hardly fair to expect more perfection from him, or to blame an individual for the general defects of the age in which he lived.

TYRTÆUS, an Athenian general and musician, is celebrated by all antiquity for the composition of military songs and airs, as well as the performance of them. He was called to the assistance of the Lacedæmonians, in the second war with the Messenians, about six hundred and eighty-five years before Christ; and a memorable victory which they obtained over that people, is attributed, by the ancient scholiasts upon Horace, to the animating sound of a new military flute, or clarion, invented and played upon by Tyrtæus. Plutarch tells us that they gave him the freedom of their city; and that his military airs were constantly sung and played in the Spartan army to the last hour of the republic. And Lycurgus the orator, in his oration against Leocrates, says, "The Spartans made a law, that whenever they were in arms, and going out upon any military expedition, they should all be first summoned to the king's tent to hear the songs of Tyrtæus;" thinking it the best means of sending them

forth in a disposition to die with pleasure for their country. He was likewise the author of a celebrated song and dance performed at festivals by three choirs; the first of which was composed of old men, the second of such as were arrived at maturity, and the third of boys.

The first chorus began by this verse:

In youth our souls with martial ardour glow'd

The second,

We present glory seek—point out the road.

The third,

Though now with children we can only class,
We hope our future deeds will yours surpass.

U

UBER, (Christian Benjamin) advocate, &c. at Breslau, was born there in 1746. He was a distinguished musical amateur and performer on the harpsichord, also composed much harpsichord music and several operettas and cantatas, which appeared between the years 1772 and 1787.

UCELLINI, (Dom. Marco) chapelmaster to the college of Parma, about the middle of the seventeenth century. He composed the operas "*Le Nave d'Enea*," 1673; "*Eventi di Filandro ed Edessa*," 1675; and "*Giove di elide fulminato*," 1677. Several sonatas, symphonies, &c. by him were also published.

UDALSCHALK, abbot of a convent at Augsburg, died in 1151. Many hymns composed by him are still sung in the churches of that town.

UFFENBACH (Johann Friedrich) was born at Frankfort in 1687. In early life he studied the law, and afterwards devoted his talents entirely to music and poetry. Amongst his works was "*The Imitation of Jesus Christ, by Thomas à Kempis*," adapted to music.

UFFENBACH, (Zach. Conrad d') brother of the preceding and a lawyer, was born at Frankfort in 1683. In a work published by him in 1713, entitled "*Merkwürdige reisen, &c.*" are to be found several interesting anecdotes relating to music. He was himself a good amateur flutist and violinist. He died at Frankfort in 1735.

UGOLINI, (Blas.) a learned Italian, published at Venice, subsequently to the year 1756, a work in several folio volumes, entitled "*Thesaurus antiquitatum sacrarum, complectens selectissima clarissimorum virorum opuscula, in quibus veterum Hebræorum leges, instituta, ritus sacri et civiles illustrantur.*" The thirty-second volume of this collection is entirely devoted to the subject of Hebrew music.

UHDE, (Johann Othon) a lawyer and musical amateur at Berlin, was born in Lithuania in 1725. He was a violin pupil of Simonetti, and studied the harpsichord and composition under Schafrath. He composed, subsequently to the year 1746, several symphonies, concertos, trios, &c. for the violin. He also wrote many French, Italian, and German airs, which he sang himself in private concerts. He died suddenly in 1766.

UHLMANN, (Johann Adam) music director to the court at Bamberg, was born at Kronach in 1732. He sudied composition at Munich, and went afterwards to Bamberg in the above situation, where by his abilities as a master of counterpoint he formed many excellent pupils. He was himself an able composer, but his works are difficult. His modesty prevented him from publishing any of them. His chief instrument was the violin, over which he had the most perfect command. He died at Bamberg in 1802.

ULBRICH, (Maximilian) book-keeper under the Lower Austrian government, at Vienna, in 1796. Though only an amateur, he possessed such distinguished talents in composition, that both his instrumental and vocal works met with a good reception. His symphonies are particularly esteemed;

they are best calculated for performance on solemn occasions.

ULICH, (JOHANN) singer and composer at Wittenberg in the seventeenth century, was born at Leipsic. He published a short introduction to singing at Wittenberg in 1678.

ULLINGER, an able church composer at Munich, died too soon for musical science, probably about the year 1790.

ULLOA (Don PEDRO) published at Madrid, in 1717, a work entitled "*Musica Universalis, o Principios Universales de Musica.*"

ULRICH, an excellent performer on the hautboy and composer for that instrument, formerly in the service of the duke of Wurtemburg at Stuttgard. He retired to Switzerland about the year 1780.

UMBREIT, (CARL GOTTLIEB) organist at Sonne, born near Gotha in 1798, was an eminent pupil of the great organist Kittel. He entered upon a very honourable career as a musician, by publishing, in small collections, several of his organ pieces and chorals, in order to promote the genuine art of organ playing. The published works of Umbreit are, "12 *Orgelstucke verschiedener Art, &c. seinem Lehrer dem Hrn. Organ. Kittel gewidmet, 1ste Sammlung,*" Leipsic and Gotha, 1798; "12 *Dergleichen 2te Samml.,*" Gotha,, 1800; "15 *Leichte Choral-Vorspiele fur die Orgel,*" Gotha, 1800; "12 *Orgelstucke versch. Art. 3te bis 6te Samml.,*" Gotha, 1802 and 1806; "*Funfzig Choral-Melodien 4 stimmig fur die Orgel bearbeitet,*" Gotha, 1808; "*Allgemeines Choralbuch fur die Protestantische Kirche vierstimmig ausgesetzt mit einer Einleitung über den Kirchengesang und dessen Begleitung durch die Orgel, von &c.,*" Gotha, 1811. This choral book contains three hundred and thirty-two melodies to twelve of the best and newest collections of hymns of Upper and Lower Saxony. In all, there are melodies to three thousand eight hundred and thirty hymns, for four voices, with a bass. Umbreit is also the first who in such collections mentioned the names of the composers of these hymns. By this work he raised himself a lasting monument of his harmonic knowledge, and of his talents for organ accompaniment.

UMLAU, (IGNAZ) chapel-master to the emperor, and music director at the German opera at Vienna, first entered that orchestra in 1772, in the capacity of violinist, and, in 1778, was nominated director. He further always superintended the music in the imperial chapel during the absence of Salieri, and was also, in 1796, appointed pianoforte master to the young archduke. His works consist of several church compositions, some piano-forte music, and about six operettas.

UMSTADT, (JOSEPH) music director in the chapel of count Bruhl, published some harpsichord music about the year 1750.

UNGELTER published at Paris, about the year 1780, a work entitled "*Vraie Méthode fixée pour jouer du Cistre ou Guitare Allemande,*" Op. 2.

UNGER, (JOHANN FRIEDRICH) counsellor of justice at Brunswick, was born there in 1716. He invented a machine to be attached to a harpsichord which should write down every successive note performed on the instrument. He published at Brunswick, in 1774, a detailed description of this machine, entitled "*Entwürfeiner Maschine, &c.*" He died at Brunswick in 1781. See HOHLFELD.

UPSER, (FRANCESCO) organist and composer in the Salvator church at Venice in 1619, published several of his works, amongst which we can only mention, "*Salmi à 4—8 voci,*" Op. 5, Venice, 1619.

URBANI, an Italian composer, resided for many years in Scotland and Ireland, from about the year 1784. His taste in arranging Scotch music, and even in composing imitations of it, was highly considered at Edinburgh, where he published several volumes of Scotch melodies, with new accompaniments, and some of his own airs intermixed. One of his most admired songs in the Scotch style is "*The Red Rose,*" given in the *Vocal Anthology.* Amongst his other works were "*Il Farnace,*" op. ser. performed at Dublin, and "*Il Trionfo di Clelia,*" op. ser. also performed at Dublin,

in which city he died in the year 1816.

URENA, (PIETRO D') a Spanish monk, flourished in the sixteenth century in the Milanese. He was born blind, and before his death attained the dignity of a bishop. Arteaga pretends that he was the first who added a seventh syllable to the Guidonian scale.

URFEY, (THOMAS D') a celebrated convivial songster in the reign of Charles II. He lived chiefly in the ale and wine houses of London, where he sang his own compositions with much humour. He had also an excellent voice, which, however, seems to have been nearly the extent of his musical talents. In 1719, there was published in London a collection of his songs, entitled *"Wit and Mirth, or Pills to Purge Melancholy; being a collection of the best merry ballads and songs, old and new, fitted to all humours, having each their proper tune for either voice or instrument."* To this book his portrait is prefixed.

URIO, (FRANCESCO ANTONIO) chapel-master at Venice in the seventeenth century, published at Bologna, in 1697, *"Salmi Concertati, à 3 Voci con Violini,"* Op. 2.

URSILLO (FABIO) published at Amsterdam, about the year 1748, three operas of violin trios. He was a chapel-master at Rome.

URSINI, (GIACOMO) an Italian composer, born at Pantremoli, flourished about the middle of the sixteenth century. He published, amongst other works, *"Madrigali à 4 voci,"* Venice, and *"Ein anderes Werk,"* Venice, 1550.

USEDA (JOSEPHA, called SPAGNOLETTI) was a celebrated singer in Italy about the year 1760.

UTENTHAL, (ALEXANDER) a favourite composer of the sixteenth century, was in the service of the archduke Ferdinand of Austria. Many of his published church pieces are to be found in the public library at Munich, under the name of Uttendal. His works bear date from the year 1570 to 1583.

UTTINI, (FRANCESCO) chapel-master to the king of Sweden, was the predecessor of Krause, at Stockholm. He resigned his office, with a pension, about the year 1795. He was in this country many years previously, and published in London, in 1770, several sonatas for different instruments. He produced several operas whilst at Stockholm.

V

VACCARI, (FRANCESCO) an excellent violinist, was born at Modena, about 1772. At five years of age, his father set him to study the violin, and finding much talent in the child for the instrument, frequently encouraged him to play at sight by gifts of new music. Shortly after he had attained his ninth year, he was introduced, by his father, to Pugnani, who at first did not like to be troubled by a child's playing, though, on hearing him, he could not refrain from applauding his execution. Young Vaccari then went to Florence, to receive some instructions from Nardini. When thirteen, he proceeded to Mantua, where Pichl, at a public concert, presented him with a concerto of his composition, which the boy performed, without hesitation, at first sight. After visiting most of the great towns of Italy, the son of the grand duke of Parma took Vaccari with him into Spain, and, in 1804, the king of Spain appointed him first violin of his chamber band. On account of the political troubles in Madrid, he left Spain for Portugal, and in the year 1823 was performing in this country for the second time, having been here previously in 1815. On the subject of one of the Philhar-

monic concerts of 1823, a modern critic observes: "The most brilliant feature in this concert, was a concerto on the violin by signor Vaccari. This excellent—we had almost written unrivalled—violinist has an appointment at the court of Madrid, from which, for the present, prudence bids him retire. He took a chief part in these concerts about eight years ago, and then made an astonishing impression upon the musical world. He is what he was; and to those who admire the genuine tone of this fine instrument; who think that playing always in tune is a merit; who consider gracefulness and taste as indispensable to a perfect performer; and who approve of that execution which is without trick, and invariably accompanied by a delightful result; to such persons, the retreat of Vaccari to this country will prove the source of as much pleasure as instrumental music can afford."

VACHER (Pierre Jean) was born at Paris in 1772. He commenced the study of the violin at eight years of age, first under André Monin, and afterwards, under the celebrated Viotti. From the age of fourteen to nineteen, he was engaged as violinist at the great theatre at Bourdeaux. At the commencement of the French revolution he went to Paris, where he remained several years engaged in the orchestra of the Vaudeville theatre. He then became known as composer of some popular airs for that theatre. Vacher was afterwards employed in the orchestras of the Théâtre Feydeau, and of the academy of music, &c. Several romances of his composition became great favourites of the French public; amongst these were "*Pour Toi*," "*Le Plaisir et l'Espérance*," "*La Verdure*," "*L'Invocation à l'Amitié*," "*Le Voyage à Barège*," and "*La Sympathie en Amour*." He also published several operas of violin music.

VACHON, (P.) concert-master of the king of Prussia at Berlin, was born in Provence about the year 1730. He was first heard in Paris, in 1758, at the *concert spirituel*, where he performed a concerto of his own composition, with great applause. In 1766, he was first violin to the prince of Conti at Paris. In 1784, he went to Germany, where he received his first-mentioned appointment. Besides much violin music, he composed the following amongst other operas: "*Les Femmes et le Secret*," 1767; "*Esope à Cythère*," in conjunction with Trial; "*Hyppomène et Atalante*," 1769; "*Renaud d'Aste*," 1765; "*Le Meunier*," 1765; and "*Sara*," 1773.

VAGNY. See Vagui.

VAGUE, a professor of music at Marseilles, published at Paris, in 1733, a small work entitled "*L'Art d'apprendre la Musique, exposé d'une Manière nouvelle et intelligible par une Suite de Leçons qui se servent successivement de préparation.*" This work was highly spoken of, and went through two editions.

VAGUI, a good clarionetist and violinist, was appointed music director at Buckeburg, in 1798.

VALANCE was, in the year 1801, professor of composition, of the third class, in the conservatory at Paris.

VALCAMPI (Curtio) is noticed by Terreto, in his *Prattica Musica*, 1601, as one of the first musicians in Italy in that age.

VALENTINI, (Giovanni) an esteemed Neapolitan dramatic composer. Amongst his operas were the following: "*La Nozze in Contrasto*," opera buffa, 1784; "*I Castellani Burlati*," opera buffa, Parma, 1786; "*La Statua Matematica*," opera buffa, Pesaro, 1786; and "*L'Impresario in Rovina*," opera buffa, Cremona, 1788.

VALENTINI, (Giovanni) a celebrated Italian church composer, flourished in the beginning of the seventeenth century. He was organist to Sigismund III., king of Poland and Sweden, and afterwards to the imperial court at Vienna. His works bear date from the year 1611 to 1625.

VALENTINI, (Pietro Francesco) a Roman by birth, and the descendant of a noble family, was educated in the music-school at Rome, instituted by Palestrina and Nanini. He was an excellent theorist. Notwithstanding his high birth, he was so

reduced in circumstances, as to be necessitated to make music his profession, and even to play for hire.

He composed many pieces of great value, and amongst the rest a canon, printed in Kircher's *Musurgia*, entitled "*Nodus Salomonis*," which may be sung two thousand ways. Valentini's works bear date from about the year 1629 to 1654.

VALENTINI (Giuseppe) published in Holland, about the year 1720, nine different works for violins; the seventh and last of which were "*Concerti Grossi*," for four violins, tenor, and two basses; but they have been long since consigned to oblivion, without any loss to the public, or injustice to the author.

VALENTINI, (Urbani) an Italian soprano singer at the opera in London, from the year 1707 to about 1713.

VALERNES, (E. J. Bern.) a musician at Paris, published some instrumental music towards the close of the last century. There were two musicians named Valernes, probably father and son.

VALHADOLID, (Francisco D.) chapel-master to the episcopal seminary at Lisbon, was born at Funchal, the principal town in the island of Madeira. He had for pupils in music, first, Manuel Fernandes, and afterwards, at Lisbon, Joac. Alvares Frovo; whereupon, he was soon appointed to the above situation, in the enjoyment of which he died in 1700. He laboured much in the completion of a work, in which he proposed to unfold all the mysteries of the theory and practice of music, but was prevented, by his death, from publishing it. He also left many practical works, as masses, psalms, lamentations, responses, motets, &c.

VALKENBURG, (H.) a German pianist, lived at Paris in 1787, and published there "*Deux Quatuors pour le Piano, Violon, Fl., et B.*"

VALLADE, (Johann Baptist Anton) organist at Mendorf towards the middle of the last century, published at Augsburg several works for his instrument, and for the harpsichord.

VALLAIN, a musician, and probably guitarist, at Paris, published, previously to the year 1798, several works for the guitar.

VALLAPERTI, (Giuseppe) an Italian pianist, appears to have resided, about 1789, at Dresden. The following are among his works: "*Trois Sonates pour le Clav.*," Venice; "*Concerto p. il Cemb. con 2 V., A., e B., e 2 Ob., 2 Cor., ad lib.*," Dresden, 1789.

VALLARA, (P. Francesco Maria) an Italian professor of music, early in the seventeenth century. He published at Modena, in 1707, a treatise entitled "*Scuola Corale, &c.*"

VALLE, (Guglielmo della) an Italian ecclesiastic of Bologna, read at Rome, in 1784, an eulogium on Padre Martini, which he afterwards published.

VALLE, (Pietro della) a Roman knight and amateur musician, studied music from his seventh year, under the first masters. He published, in 1640, an able historical dissertation, written in opposition to the opinions of Lelio Guidiccioni, and entitled "*Della Musica dell' Età nostra, che non è punto inferiore, anzi è migliore di quella dell' età passata.*" He also composed some sacred music.

VALLO (Domenico) published at Naples, in 1804, a volume in duodecimo entitled "*Compendium Elementare di Musica Specolativo Pratica.*"

VALLOTTI or VALOTTI, (Padre Francesco Antonio) chapel-master of St. Anthony's church at Padua, was born in Piedmont. In his youth, he was highly celebrated for his skill on the organ, and, after the year 1750, was considered one of the best church composers of Italy. A few years before his death, he published the first part of a work entitled "*Della Scienza Teorica e Pratica della Moderna Musica*," Padua, 1779. Three other volumes were to have followed. The first, which is merely theoretical, probably contains his system, alluded to in the memoir of his pupil the abbé Vogler. The publication of the additional volume was, probably, interrupted by his decease. Vallotti also wrote a dissertation on modulation; in speaking of

which, Dr. Burney, in his Travels, expresses a wish that it may be published, on account of the clear and able manner in which the subject is treated. His practical works were principally for the church, and amongst them is the requiem that was performed at the funeral of Tartini.

VALMALETE, (Louis de) a distinguished amateur violinist, was born at Rieux about the year 1768. He learnt the elements of his musical education from Foncés, and afterwards studied the violin under Turlet of Toulouse. In 1787, he went to Paris, where he took further lessons on the violin, for above two years, under Puppo, Gervais, and Gaviniés, and studied composition under De Lirou. De Valmalète published at Paris the words and music of three romances, one of which, entitled "*Amans plaignez ma destinée,*" was highly popular. He also translated into French, and set to music, the two odes to St. Cecilia of Dryden and Popè.

VALOTTI. See Vallotti.

VANBRUGH, a professor of music, resident in London, composed and published two elegant collections of songs, in the first half of the last century, some of which became great favourites.

VANDENBROCK, (Othon) born at Ypres, in Flanders, about the middle of the last century, was a celebrated performer on the horn. His masters on that instrument were F. Banneux and Spaudau. He also studied composition under Fux. He published various works for his instrument, chiefly at Paris, between the years 1790 and 1800. He also brought out several operettas at the minor theatres of that city; but the work by which he is best known, is his "*Méthode nouvelle et raisonnée pour apprendre à sonner du Cor,*" Paris, 1797; an improved edition of which appeared in 1789, under the title "*Méthode de Cor, avec laquelle on peut apprendre et connaître parfaitement l'étendue de cet instrument.*"

VANDERHAGEN, (Amand J. F. J.) member of the legion of honour, and master of the band of the imperial and royal French guards, was born at Antwerp. He was a pupil of his uncle A. Vanderhagen, a celebrated hautboyist, and of Paul Vanmalder. He composed a vast variety of music for wind instruments, especially for the clarionet and flute. Many of his works were greatly admired, both for the beauty of their melody and harmony, and for the facility of performance. His "*Méthode nouvelle et raisonnée pour le Hautbois divisée en 2 Parties,*" Paris, 1798, is considered one of the very best instruction books for that instrument. His introductions to the flute and to the clarionet are also highly spoken of: the title of the former is "*Méthode claire et facile pour apprendre a jouer en très-peu de temps de la Flûte,*" Paris, 1798. He also composed some vocal music.

VANDINI, (Antonio) principal violoncellist of the church of St. Anthony at Padua. He was throughout life an intimate friend of Tartini, and was with him at Prague in 1723, and subsequently, during three years, in the service of the count of Kinsky. He was still living at Padua in 1770, far advanced in years.

VANHALL, (Johann) born in Bohemia in 1739, resided chiefly at Vienna. The spirited, natural, and unaffected symphonies of this excellent composer, seem to have preceded those of Haydn, at least in England. His quartets and other compositions for violins certainly deserve a place among the first productions, in which the unity of melody, pleasing harmony, and a free, manly style, are constantly preserved.

Of his writings that have been published in this country, there are several symphonies, quartets, trios, duets, and solos, and some sets of sonatas for the harpsichord. Part of his second sonata in the key of D major, and part of the second in his ninth opera, are inserted as specimens of his compositions in Dr. Crotch's publication. He died at Vienna in the year 1813.

VANINI, (Francesca) a celebrated Italian singer, was the wife of Boschi, the eminent bass singer. She came to London with her husband in 1710, but was much

past her prime when she arrived in this country, and her performance made no great impression, though she had previously been highly celebrated in Italy.

VANMALDER, (PAUL) concert-master to prince Charles of Austria at Brussels, was a celebrated violinist. Some of his compositions for his instrument were highly esteemed. He also brought out, at the Théâtre Italien in Paris, about the year 1754, a comic opera called *"La Bagarre."* He died at Brussels in 1771.

VANMALDER, brother of the preceding, and successor to his musical appointments at Brussels, was a pupil of Martinelli at Venice.

VANNEO, (STEFFANO) an Augustine monk, published at Rome, in the year 1538, his *"Recanetum di Musica aurea."* It was written originally in Italian, and translated into Latin by Vincenzio Rossetto of Verona.

VANNINI, (P. P.) a celebrated church composer in the seventeenth century.

VANNOZI, (MARIA FELICE) called in Italy the *Piedmontese.* She was considered, about the year 1770, as one of the first female Italian singers.

VAQUERAS, a celebrated Spanish contrapuntist, flourished probably about the year 1520. Some specimens of his composition may be found in the *Dodecachordon* of Glareanus.

VARDINA, (PIETRO) a celebrated Italian church composer in the seventeenth century.

VARENNE, (JEAN JACQUES) a French violinist, born at Poictiers in 1760, had resided, in 1782, for some time, at Berlin.

VARESE, (ANGIOLO, called SANTANGIOLINO) an Italian violinist, was, from 1788 to 1790, leader of the orchestra in the opera buffa at Monza.

VARESE, (FABIO) chanter of the church Della Passione at Milan, was, towards the end of the sixteenth century, known also as a composer and poet.

VAROTI, (MICHALE) a church composer of the sixteenth century. His principal works bear date from 1563 to 1568.

VAUDRI, organist of St. John's church at Paris, about the year 1784, was celebrated as a performer.

VAUGHAN, (MR.) This celebrated tenor singer is a native of Norwich, where he received the first rudiments of his musical instruction in the choir of the cathedral church. There were, at that time, subscription concerts at Norwich, upon a good scale, where the best secular music was performed, under the direction of an amateur; at these young Vaughan sang with great applause. His voice, his countenance, and his manners, were alike prepossessing; and what adds an interest to the relation, his father died and left him an orphan very young, at the very instant when the first notes of a concert for his benefit were performing. He was immediately befriended and protected. Dr. Beckwith, a very sound musician, then the organist of the cathedral and of St. Peter's, and the most esteemed teacher of his day, continued to instruct him; but he was still more fortunate in the friendship of a clergyman, deeply learned in the science, and enthusiastically fond of it, who used such exertions to forward his promotion, as belong only to warm, disinterested affection. His merits, aided by such assistance, soon translated him to the chapel of Windsor; and he has gradually gone on till he has arrived at the eminent distinction of succeeding the celebrated Harrison in the choirs and concerts of the metropolis, and is ranked as one of the very first tenor orchestral singers in this country; being always conspicuous for most correct intonation, singularly agreeable tone, simple grace, uniform polish, and sublimity.

VAUGHAN, (MRS.) wife of the preceding. This lady made her first appearance as an orchestral singer about the year 1797, being then Miss Tennant. In 1800, she was engaged at the concert of ancient music, and, in subsequent years, became a great favourite with the public.

VECCHI, (ORAZIO) a native of Milan, was for many years chapel-master at Padua. His vocal compositions have obtained considerable celebrity.

He composed masses and hymns, and one book of madrigals; but his principal compositions are canzonets, of which he was the author of no fewer than seven sets. Milton, who was a great lover of music, and very well understood the science, esteemed Vecchi as one of the most accomplished masters of his time. There are two madrigals from the first edition of his first book, which was printed at Venice in 1589, inserted in Smith's *Musica Antiqua*.

VECOLI, (PIETRO) a contrapuntist of the sixteenth century, born in Lucca. Of his works, the following is to be found in the public library at Munich, "*Madrigali à 5 voci*," Torino, 1581.

VECOLI, (REGOLO) an Italian contrapuntist of the sixteenth century. Some of his compositions are to be found in a collection of Neapolitan songs, published at Venice in 1751, in six volumes. A work by him, entitled "*Madrigali à 5 voci*," Lyons, 1577, is in the Munich library.

VEGGIO, (CLAUDIO) a contrapuntist of the sixteenth century. In the public library at Munich is a printed work by him entitled "*Madrigali à 4 voci*," Venice, 1540.

VEICHTNER, (FRANZ ADAM) chapel-master to the duke of Courland at Milan, was a pupil of F. Benda. He was celebrated both as a violinist and composer. Amongst his pupils for the violin was chapel-master Reichardt. He published many symphonies, concertos, &c., also some oratorios and cantatas. He went to St. Petersburg about the year 1790, from which town most of his works are dated, up to the year 1802.

VENNA, (F.) an excellent violinist and composer, resided for some time in England, we believe chiefly at Dover, in the latter part of the last century.

VENOSA, (Don CARLO GESUALDO PRINCE OF.) See GESUALDO.

VENTO, (IVODE) chapel-master to the duke William of Bavaria, at Munich, towards the end of the sixteenth century.

VENTO, (MATTHIAS.) This composer came from Italy into England, about the year 1763, at the invitation of Giardini, during his management of the opera.

Vento's genius never approached the sublime. His harpsichord pieces, of which ten sets have been published in this country, are flimsy, and so much alike, that the invention, with respect to melody and modulation, may almost be compressed into two or three movements. In these sonatas, as well as in his songs, he, however, avoids vulgar passages, and has a graceful, easy, and flowing melody; but his basses are too much like one another, either to improve the hand or delight the ear.

He had a great number of scholars, which ensured the expense of printing his pieces, though not their general reception with the public. His duos for voices are alike trivial and uninteresting. The opera of "*Artaserse*," which he composed for the Harmonic meeting, (commenced in 1771 by the friends of Guadagni and Giardini against the great opera, under the management of Mr. Hobart) which persons of the first rank were so impatient to hear, in a clandestine way, as to run the risk of pains and penalties for it, when published, appeared to have less merit and novelty than any one of his former works.

Vento died in 1777, and very rich, as it was supposed, from his industry, his general parsimonious manner of living, and his avarice; but, by some strange disposition of his property and affairs, none of his effects could be found at his death. His widow and her mother were in consequence left destitute of support, except from charity and the lowest menial labour.

VENTURINI, an excellent performer on the hautboy, resided at Vienna in 1772. He died about 1785.

VERACINI, (ANTONIO) uncle and master to Francesco Maria Veracini, the celebrated performer on the violin, published at Florence, in 1692, ten sonatas, the usual number till Corelli's time, and afterwards, "*Sonate da Chiesa*," two sets; but this author not being possessed of the knowledge, hand, or caprice of his nephew, his works are now not sufficiently interesting to merit any further notice.

VERACINI (Francesco Maria) was born at Florence at the close of the seventeenth century. He and his contemporary Tartini were rewarded in their day, as the greatest masters of the violin that had ever appeared. Their abilities were not confined to the mere excellence of their performance, but extended equally to composition, in which they both manifested great genius and science. But whatever resemblance there may have been in the professional skill of these two masters, it was impossible for any two men to be more dissimilar in disposition. Tartini was so humble and timid, that he was never happy but in obscurity; while Veracini was in an equal degree vainglorious.

Being at Lucca at the time of *la festa della Croce*, which is celebrated every year on the 14th of September, when it is customary for the principal professors of Italy, vocal and instrumental, to meet, Veracini put down his name for a solo concerto; but when he entered the choir, in order to take possession of the principal place, he found it already occupied by Padre Girolamo Laurentii of Bologna; who not knowing him, as he had been some years in Poland, asked him where he was going? Veracini answered, to the place of first violin. Laurentii then told him, that he had been always engaged to fill that post himself, but that if he wished to play a concerto, either at vespers or during high mass, he should have a place assigned him. Veracini, with great contempt and indignation, turned his back to him, and went to the lowest place in the orchestra. In that part of the service in which Laurentii performed his concerto, he did not play a note, but listened with great attention; and being called upon would not play a concerto, but requested the old father would permit him to play a solo at the bottom of the choir, desiring Lanzelli, the violoncellist of Turin, to accompany him; when he played it in such a manner as to extort "*E viva!*" in the public church.

Whenever he was about to make a close, he turned to Laurentii, and called out, "*Cosi si suona per fare il primo violino,*" "This is the way to play the first fiddle." Many silly stories of a similar description are handed about Italy concerning the arrogance of this performer, who was usually complimented with the title "*Capo pazzo.*"

Veracini would instruct no one, except a nephew, who died young. The only master he had himself in his youth, was Antonio Veracini of Florence; but by travelling all over Europe, he acquired a style of playing peculiar to himself. Besides being in the service of the king of Poland, he was a considerable time at different courts of Germany, and twice in England, where, during the time of Farinelli, he composed several operas. Burney mentions having himself heard him lead a band at a concert in Hickford's room, in such a bold and masterly manner, as he had never before witnessed. Soon after this, Veracini was shipwrecked, and lost his two Steiner violins, esteemed the best in the world, and all his effects. In his usual light way, he used to call one of these instruments St. Peter, and the other St. Paul.

As a composer, he had certainly a great share of whim and caprice, but he built his freaks on a good foundation. The peculiarities in his performance were his bow-hand, his shake, his learned arpeggios, and a tone so loud and clear, that it could be distinctly heard through the most numerous band of a church or theatre.

VERDELOT, (Philippus) a Flemish contrapuntist, appears to have lived principally in Italy, where his name not only occurs in most of the music catalogues, but is also frequently mentioned by Zarlino, Pietro Pontio, and other writers, as one of the best masters of the beginning of the sixteenth century. His works are all written either in Latin or Italian, and bear date previously to the year 1550.

VERDIER, one of the best pupils of Lully, was violinist to the king of France, about the year 1670.

VERDONCK, (Cornelius) an excellent composer and musician, born at Corn-

lout, in Flanders, in 1564, lived in the latter part of his life at Antwerp, and died there in 1625. He published several works in the above town, and also at Amsterdam, of which the following only can be named: "*Poésies Françoises de divers Auteurs mises en Musique à 5 part. avec une Chanson à 10,*" Antwerp, 1599, and "*Madrigali à 9 voci,*" Antwerp, 1604. Gerber had a beautiful vignette from one of Vendonck's spiritual works, probably from the collection of Magnificats for five voices, engraved by Joseph Sadler after De Bos, 1585, in quarto. It represents the Virgin Mary in the middle of a chapel kneeling, as if she was singing "*My soul praise the Lord.*" Behind her, but towards each side, stand two angels, both of whom bear a tablet in their hands, on each of which is printed, in small but plain notes, the four vocal parts of a complete Magnificat, and in such a manner, that the tablet on the right of the Virgin contains the soprano and tenor, and that on the left, the alto and bass parts, together with the Latin texts set thereunder. At the end of the tenor part, stands the name "Cornelius Verdonck, &c." There is also kneeling round the Virgin, and finely grouped, with their eyes directed towards the notes on the tablets, four other angels, one of whom is playing on the cornet, another on the German flute, and the two others the viol da gamba.

VERNIER, (Jean Aime) born at Paris in 1769, commenced learning the harp and violin at a very early age, and at eleven performed a violin concerto at the *concert spirituel* with much success. In the following year he played the harp in a quatuor at the same concert. In 1787, he first performed in a sonata of his own composition. Vernier had no other master than his father, who was an able professor of the mandolin with six strings. In 1795, he was elected harpist at the Théâtre Feydeau. Since that time he has published much music for the harp, and various romances.

VEROCAI, (Giovanni) concert-master to the duke of Brunswick, and celebrated as a violinist, was a native of Italy. After visiting several of the towns in Germany, he went, in 1729, to Petersburg, where he was engaged by the court. About 1743, we find him again at Brunswick, where he brought out an opera named "*Demofoonte.*"

VERSO, (Antonio lo) a celebrated contrapuntist of the sixteenth century, born at Plaza, in Sicily, was a pupil of Pietro Vinci. He published several operas of madrigals between the years 1590 and 1612.

VERTUE (Matthew) was born in the county of Durham in the year 1772, and is a striking instance that the power of a strong bias in favour of a darling pursuit cannot be curbed by the most untoward circumstances. Bred up in a situation of life quite unconnected with music, he commenced the study of the art at a time of life when many in the profession have reached the summit of perfection, and are enjoying the fruits of their early industry. Vertue has long been the organist of the church at Weymouth, where cathedral service is performed. Owing to his liberality, industry, and talents, amateur music is also in a very flourishing state in Weymouth. He is the author of several vocal duets, and of some sacred music that has had an extensive circulation.

VESI, (Simone) chapel-master at Padua about the year 1650, was born at Forli, in the Roman states. He published several masses, motets, &c., at Venice.

VESPAR, (Geronimo) a celebrated Italian composer towards the close of the sixteenth century. Amongst his works are "*Madrigali à 5 voci,*" Venice, 1570, and "*Madrigali à 5 voci,*" Venice, 1575.

VESTRIS, (Madame.) This delightful actress and very pleasing theatrical singer is a daughter of Bartalozzi, the celebrated engraver. She was engaged for a short time at the King's theatre, about the year 1816, after which she visited Italy, and sang at several of the theatres in that country. Her voice is a *mezzo soprano*, of more than usual compass, and her style has more of true expression and simplicity

than of modern agility. This lady is possessed of extraordinary versatility of talent, and is equally an acquisition to both Drury-lane and the King's theatres.

VETRI, (PHILIPPO) an Italian musician of the seventeenth century, left at his death a treatise on music, the manuscript of which is preserved in the Barberini library at Rome.

VETTER, (DANIEL) organist of St. Nicolas' church at Leipsic, died in that town about the year 1730. He published, in 1716, a collection of vocal music, arranged for the piano, and entitled "*Musical Amusement.*"

VETTER, (HEINRICH LUDWIG) concert-master to the prince of Anhalt, was an excellent performer on the violin and hautboy. He published some instrumental music at Offenbach and Spire. In the year 1800, he was still living at Hanau, having retired from the profession.

VIADANA, (LUDOVICO) chapel-master, first of the cathedral of Fano, a small city in the duchy of Urbino, and afterwards of the cathedral in Mantua, is celebrated for having, about the year 1605, improved the science of music by the invention of the figured or thorough bass. Dr. Burney says, indeed, that he has found instances of the minute beginnings of this expedient before the time of Viadana, but he allows that this musician was the first who drew up general rules for expressing harmony by figures inserted over the bass.

Of the works of Viadana, the two following are the chief: "*Opus Musicum Sacrorum Concentuum,*" published in the year 1612; "*Opera omnia Sacrorum Concentuum*, 1, 2, 3, *et* 4 *Vocum*" in the year 1613, and again in 1629.

VIAL, a Parisian musician, published, in 1767, a small work on three folio sheets, entitled "*Arbre Généalogique de l'Harmonie.*" The first sheet contains the genealogical tree, of which the two other sheets are explanations. The whole is very carefully arranged, according to the system of Rameau.

VIANA, (MATIAS JUAN) a Spanish church composer, deemed by Yriarte, in his history *della Musica* of 1779, one of the first and most accomplished musicians of his country.

VICENTE, a musician, born at Olivença, in Portugal, resided for the most part as professor of music at Padua, also at Viterbo, in Italy, about the middle of the sixteenth century, from whence he published "*Introdutione felicissima et novissima di canto fermo, figurato, contraponto simplice, e in concerto con regole generali per fare fughe differenti sopra il canto fermo à* 2, 3, *e* 4 *voci, e compositioni, proportioni generi e diatonico, cromatico, enarmonico,*" Venice, 1561. This work was translated into Portuguese in 1603, by Bernardo da Fonseca. The first original edition, however, appeared at Rome in 1553, where he was named Vicenzio Lusitano. There are also in the public library at Munich by this composer, "*Motettæ* 6—8 *voci,*" Rome, 1551.

VICENTI, (GIUSEPPE DE) an Italian violinist, probably resident at Petersburg, published "*Six Duos pour* 2 *Violons,*" Op. 1, Liv. 1 et 2, Petersburg, 1797. He is probably the same performer who, in 1790, was known as a ballet composer and arranger in the imperial Russian chapel.

VIDAL, (B.) a guitarist and composer, and arranger of music for his instrument at Paris, published, in 1797, a work entitled "*Journal de Guitare,*" also some other music for his instrument.

VIDAL, (J. J.) born at Sorèze in 1789, was a pupil of Gossec at the Paris conservatory, and, in 1808, obtained the second grand prize given by that institution for musical composition. In the following year he also obtained the first violin prize at the conservatory in his quality of pupil of Kreutzer.

VIEIRA, (ANTONIO) chapel-master at Crato, in Portugal, and born at Villa Vicosa, studied music under Manuel Rebello. He was afterwards chapel-master to the church at Loretto, then at Lisbon, and lastly at Crato, as above, where he died, probably about 1650. The compositions he has left are greatly admired by connoisseurs, and are still preserved in the royal musical library at Lisbon. In the Crassbeeck catalogue they stand as follows:

" Missa do 1 *Tom à* 12 *Vozes;" "Miserere à* 8 *Vozes de* 8 *Tom;" "Dixit Dominus à* 8 *do* 1 *Tom, com Instrumentos;" "Beatus vir à* 12 *do* 1 *Tom;" "Lauda Hierusalem Dominum, à* 8 *Vozes de* 8 *Tom;" "Motete, Pater peccavi,"* and *"Motete de Defuntos, Domine quando veneris."*

VIEIRA, (Antonio) a Portuguese priest, born in Lisbon, became attached to his order in 1664, and in the end distinguished himself as one of the most celebrated organists of his country. He died in 1707, leaving a work for the organ under the following title: *" Diverças Obras de Orgaõ para os Tangedores deste Instrumento,"* folio, manuscript.

VIERDANCK, (Johann) a celebrated church composer in the middle of the seventeenth century, was organist of St. Mary's church at Stralsund. In 1641 and 1643, he published at Gripswald two volumes of spiritual concertos. His other works consist chiefly of masses and motets.

VIERLING, (Johann Gottfried) an excellent organist and composer at Smalkalden, was born near Meinungen in 1750. He studied composition under Kirnberger at Berlin, and was one of the most celebrated organists of germany. His works consist of concertos, sonatas, &c. for the harpsichord and organ, and of several collections of sacred music. He also published a didactic work entitled *" Allgemein fasslicher unterricht im Generalbass, mit ruchsicht auf den jetzt herrschenden geschmack in der Composition, durch treffende Buispiele erläutert,"* Leipsic, 1805.

VIGANO, (Giulo) ballet master and composer at Venice in 1790.

VIGANO, (Salvadore) ballet master at Venice since the year 1788, appears to be the husband of the celebrated dancer Madame Vigand, with whom he went to Vienna about 1792, where he continued several years as a dancer at the theatre of that capital. In the year 1797, they were both at Berlin, where, during the nuptial festivities, they danced at the great opera theatre. He was also the inventor and composer of the music for his ballets.

VIGANONI, a celebrated Italian singer, came to this country about the year 1795, and was engaged as principal tenor at the opera. His voice was of no considerable volume, but his taste was exquisite, and his manner polished. He remained in England many years, and was as much esteemed as a teacher as for his public performance. He died at Bergamo, in the autumn of 1823.

VIGNALI, (Francesco) a Venetian composer of the seventeenth century, published a work of part-songs, entitled *"Sacri ribombi di pace e di guerra."*

VIGNATI, (Giuseppe) chapel-master at Milan towards the year 1740. His compositions, both for the church and theatre, were much esteemed.

VIGNETTI, (P.) a violinist, probably resident, in 1798, at Paris, where he published *"Suite des Caprices pour le Violon, avec le doigté indiqué par des chiffres, pour en faciliter l'exécution,"* Op. 2.

VIGUERIE, (Bernard) pianist and composer at Paris, was born at Carcassenne, in the province of Languedoc, in 1761, he studied music in his eighteenth year under Laguna, organist of the cathedral church in the above town, and went, in his twenty-first year, to Paris, where he further prosecuted his studies under Charpentier, organist of St. Paul's church. At length, about the year 1795, he established a music warehouse in Paris, from which he published many works of other composers, also some instrumental music of his own composition.

VILHALVA, (Antonio Rodrigues) chapel-master of the cathedral church at Evora, was born at Vilhalva, near the town of Fronteira, in the province of Alentijo, in Portugal. In his youth he had a fine voice, and studied music about 1625, under the celebrated Manuel Rebello, with such diligence and success, that he was first appointed chapel-master of the royal hospital at Lisbon, and subsequently of the cathedral church of that capital. He composed many psalms, masses, and hymns, which are still preserved in the royal musical library at Lisbon, The chief work among them is a mass for eight voices, in four parts.

VILHENA, (DIEGO DIAS DE) chapel-master at Evora, in Portugal, was one of the most distinguished contrapuntists of his country, and a pupil of the great master Antonio Pinheiro. He died in 1617, and left, besides several practical works, which are still to be found in the royal musical library at Lisbon, a tract in manuscript, entitled "*Arte de Canto Chão para Principiantes.*"

VILLAERT, (ADRIANO.) See WILLAERT.

VILLANI, (CASPARO) organist at the Dom church at Piacenza, about the year 1610, published, amongst other works, "*Salmi à 5—8 voci, con B. C.,*" Venice, and "*Misse e Vespere,*" Venice, 1611.

VILLANOVA, (SILVIO) a celebrated Milanese lutist of the sixteenth century.

VILLEBLANCHE, (ARMAND DE) born at Paris in 1786, received his first musical instructions in this country, from the celebrated harpist M. de Marin, who was his relation. He next took lessons of the abbé Rose, at Paris, and subsequently of J. B. Cramer, on the piano. He has composed and published several operas of sonatas, &c. for the piano-forte, also several cantatas and romances. He likewise brought out, in 1809, at the Théâtre Feydeau at Paris, a successful opera entitled "*Le Nègre par Amour,*" and since that time, several other dramatic pieces.

VILLOTEAU, (C. A.) a Parisian professor of music, member of several learned societies, and of the committee for Egyptian arts and sciences, was born at Belleme in 1760. In 1807, he published at Paris, an essay on the utility of an exact and complete theory of the natural principles of music. This work was only meant to be introductory to a larger one, on the analogy of music with those arts which have for their object the imitation of language. This latter has been published in two volumes octavo.

VIMERCATI, (SIGNOR) a celebrated performer on the mandolin, performed at the King's theatre, and the oratorios in London, in the season of 1824. This instrument is strung with wire, and is played with a plectrum, or piece of wood held between the thumb and forefinger. The tone has not the sweetness that is yielded by catgut strings, but is more penetrating, and therefore better calculated for a capacious theatre or a large room. Signor Vimercati has obtained great mastery over his instrument.

VINACESE, (BENEDETTO) a chevalier of Brescia, and chapel-master to an Italian prince. His sacred compositions were highly esteemed. In 1697, he published at Venice, his first opera of sonatas in three parts. Amongst his operas we can name "*Gli sfoghi di giubilo;*" "*Cuor nello scrigno,*" Cremona, 1696; "*Innocenza giustificata,*" 1699; "*Amanti generosi,*" 1703.

VINCENTINO, (NICOLO.) With respect to this writer there are few modern books on music in which some mention is not made. He published at Rome, in 1555, a work entitled "*L'Antica Musica ridotta alla Moderna Prattica,*" containing chiefly a series of dissertations on the music of the ancients, in comparison with that of the moderns. The author's principal design in publishing it seems to have been to revive the practice of the ancient music; and, for this purpose, he invented an instrument of the harpsichord kind, so constructed and tuned as (he hath told us) to answer the division of the ancient tetrachord in each of the three genera. Such a multiplicity and confusion of chords as attended this invention introduced a great variety of intervals, to which the ordinary division of the scale, by tones and semitones, was by no means commensurate. He was therefore reduced to the necessity of giving to his instrument no fewer than six rows of keys, the powers of which he has attempted to explain, but in very obscure terms.

The success which he fancied he had attained by this instrument, induced, after his death, many persons to attempt the recovery of the ancient musical genera; and several alterations of different kinds were made in it by a reduction of the keys and other methods. All these were, however, to no purpose. The arrangements of the tones and

semitones in the musical instruments, continue at this day precisely the same as they did when Vincentino's ideas on the subject first occurred to his mind.

His work has been variously spoken of by musicians. Some have condemned it as containing the most absurd doctrines, others have stood forward in its defence. Among the latter is to be numbered the late Dr. Pepusch. On the whole, however, it appears that Vincentino derived all his knowledge of the ancient writers from the works of Boethius and his contemporaries, and that, beyond some whimsical notions of his own, there is nothing contained in his publication which is not also to be found in them.

VINCI, (LEONARDO DA) born at Vinci, a château in the neighbourhood of Florence, in 1445. Highly distinguished as a painter, he was also celebrated as a performer on the violin, and was engaged in this capacity in the service of the duke of Milan, at a salary of five hundred crowns. He was in the habit of using a violin with a silver neck, and a head in the form of a horse's, and of singing to his own accompaniment. He died at Fontainbleau in 1523, at the age of seventy-five, expiring in the arms of Francis I., who had come to visit him in his illness. This scene has been made the subject of an admirable picture, by Menageout.

VINCI (LEONARDO DA) was born at Naples in 1690. This composer announced at an early age the rarest ability, and although he devoted but few years to his studies, they were not less complete. He was still at the conservatory when, on the report of his fame as one of the pupils who gave the brightest hopes of future excellence, he was engaged at Rome to compose the opera of "*Semiramis.*" The applause of the Romans, who are not more difficult to satisfy than any of the Italians, flattered the self-love of the young artist; he was animated with fresh ardour, and continued to receive the reward of his zeal. The Romans were struck with the melody of his airs, the science of his accompaniments, and the brilliancy of his style, which was the purest and finest of his time, then so fertile in great masters. Vinci returned to Naples, in order to add to his triumph the applause of his fellow-citizens; he composed the opera of "*Astyanax,*" the success of which surpassed his greatest hopes, and spread his reputation beyond the shores of his native country. From this moment, the theatres of the greatest cities in Italy solicited his services. Venice carried off the prize; and in 1725 he gave his first opera in that city, where he was not only able to dispute the reputation and abilities of Porpora, but had the glory of seeing his opera of "*Siface*" preferred to the "*Siroe*" of his rival. Vinci then gave his "*Ifigenia,*" which was equally fortunate with "*Siface.*" His talents increased with his success, genius being submitted to the laws of progression as well as all the other faculties of the human mind. He returned to his country to offer there anew the tribute of his acquirements, the graces of youth united to the masculine beauties of a riper age. He composed immediately on his arrival the opera of "*Rosmira,*" which delighted by the novelty and beauty of its combinations, the freshness, purity, and truth of its melody, and particularly by the profound and scientific knowledge of all the secrets of harmony, as displayed in its modulations. He was again called to Rome, where the public, notwithstanding its known character for inconstancy, appeared to relish no music but that of Vinci, and composed "*Artaserse*" and "*Didone.*" The former is considered as his *chef-d'œuvre*, and also amongst the first productions of the Italian theatre.

The reputation of Vinci had now reached its height, but this glorious epoch was also that of his death. During the brilliant success of "*Didone*" at Rome, he became attached to a lady of rank, talents, and beauty, who, it is said, recompensed his affection. On his return to Naples his fellow-citizens wished to hear this opera, and while he was preparing it for representation, one of the relations of this lady, hearing that Vinci had boasted of the favours he had received from her, mixed some poison in a cup of chocolate, which she presented

to him, and thus put an end to his life in the year 1732. Vinci possessed together with the talent of invention that of the most perfect execution. He completed the improvements in recitative, rigorously adapted the music to the expression of words, and was the first composer who effected any great change in the musical drama after the invention of recitative by Jacopo Peri, in 1600. The accompanied recitatives in "*Didone,*" are particularly celebrated. He composed many operas besides those already mentioned, amongst which are several of the comic kind.

VINCI, (MARIANA) a celebrated Italian singer. She performed at the opera in Lisbon in 1801, and created the greatest enthusiasm both by her singing, person, and acting. It was said of her that if the public was composed of only the deaf and blind, the former should not fail to see Vinci, and the latter to hear her. From Lisbon she came to this country, and made her *début* at the King's theatre, in 1801, in the opera of "*La Principessa Filosofa,*" by Andreozzi. She had the advantage of a fine figure, a tall and majestic deportment, sang with great sweetness and taste, and was as well received by the British public as she had previously been on the continent.

VINCIUS, (PETRIUS) a very distinguished composer in the second half of the sixteenth century, was born at Nicosia, in Sicily. Early in life he was chapel-master, first in Rome, and afterwards of the church of St, Marco and Major, at Bergamo. He returned at length to his native country, and died there in 1584. His printed works consisted chiefly of motets, and bear date between the years 1578 and 1591.

VINDERS, (JERONIMUS) a Flemish composer, lived about the year 1540. Of his published works, we can only name his "*Lamentatio super Morte Josquin de Prez, 7 Vocum,*" which is printed in "*Le septième Livre, contenant 24 Chansons à 5 et à 6 Parties, par feu de bonne Mémoire et très-excellent en Musique Josquin de Prez. Avec 3 Epitaphes du dict Josquin, composés par divers Auteurs,*" Antwerp, 1545.

VINER, (WILLIAM LETTON) a native of Bath, when a child, showed a great predilection for music, particularly the organ, on which instrument he is now a most finished performer. Very early in life he composed several cathedral services, also part of a mass, which was submitted to several of the most eminent professors of music in the metropolis, amongst whom were Dr. Crotch, J. Stafford Smith, and C. and S. Wesley, all of whom pronounced the work to be a production inferior only to Mozart. This celebrated composition has been twice performed in Bath with distinguished approbation, but remains in manuscript. Viner is the author of the much admired overture to "*Rob Roy,*" introduced, and constantly performed, at the Bath theatre instead of the original, with unbounded applause; also a description cantata, "*Ho! warriors of the mountain,*" manuscript. Viner has also published the undermentioned select pieces.

This gentleman, not yet arrived at the meridian of life, is settled in his native city, where he ranks amongst its most eminent professors. Some years since, he was elected organist of St. Michael's church. He is esteemed a most excellent theoretical as well as practical teacher of the organ, harp, and piano-forte. Harp music: "*Popular Airs,*" preludes; "*Auld lang syne, with Var.;*" "*Pleyel's German Hymn;*" "*Guaracha Dance.*" Songs: "*Oh, never more shall grief or joy,*" and *How swiftly roll'd the happy hours.*"

VIO, (ANGELO) a Venetian composer. His symphonies had great success at the *concert spirituel* in Paris about the year 1752.

VIOCCA, (PIETRO) an Italian composer, lived about 1720. From his works, the following may be named: "*Tre Marie a Piè della Croce,*" oratorio; "*Partenza Amorosa,*" opera. Both of the above are in the possession of chapel-master Reichardt, written in score. "*Die Krönung Ludwigs 15, Konigs in Frankreich.*" This

was brought out at the opera theatre at Hamburgh in 1722. Mattheson makes mention of it as follows: "Viocca set the music, and Mattheson found the Italian words." By this it would appear that he resided about this time at Hamburgh.

VIOLA, (Alfonsa della, or Francesco) chapel-master to the duke of Este at Ferrara, about the year 1541, was born in that city. It is a common opinion that he was the first who united singing with declamation on the boards of a theatre; if so, he may be truly named as the first opera composer. Indeed, the earliest monument which now remains to us in the form of an opera appeared at Ferrara in 1541, under the title of "*Orbecche, Tragedia di Giambattista Giraldi Cinthio Ferrarese: in Ferrara, in Casa dell'Autore, dinanzi ad Ercole 2 d'Este, Duca 4 di Ferrara: fece la Musica Alfonso della Viola: fu l'Architetto e il Dipintoro Girolamo Carpi di Ferrara.*" He also composed the operas "*Il Sacrifizio,*" 1565; "*Aretusa,*" 1563; and "*Lo Sfortunato,*" 1567. There were likewise published by him "*Madrigali,*" Ferrara, 1599.

VIOLA, (called Alessandro Romano della.) See Alessandro.

VION, professor of the harpsichord at Paris, and member of the royal academy of music, performed with great success on the piano-forte at the *concert spirituel* in 1786.

VIONETTI, a Parisian musician, published at Paris, in 1780, "3 *Sonates pour Clav. av. un V.*" Op. 1.

VIOTTI, (Giovanni Battista) This celebrated violinist was born at a village in Piedmont, about the year 1745. He was a pupil of Pugnani, and at an early age held the office of first violin in the chapel royal of Turin. About the year 1778, he left Italy with the intention of travelling through Germany, and passed some time at Berlin, whence he removed to Paris, making his *début* at the *concert spirituel* there in the spring of 1782. He on that occasion performed a concerto of his own composition, in which the Parisians observed an originality of style, that appeared to fix the limits of this kind of performance, a fruitful imagination, a happy freedom, and all the fire of youth attempered by a pure and noble taste. The audience applauded the beautiful movements in this concerto, which from the very first bars announced the genius of the composer and that developement of original thought, where the progression of sentiment raises the effect to the highest degree. With respect to Viotti's execution, the enthusiasm was extraordinary; the finish of his adagio, the brilliancy of his allegro, the energy and grace of the ensemble, won the favour of every hearer. The queen (Marie Antoinette) now desired that Viotti should come to Versailles, to perform at one of the court concerts: the day was fixed, most of the nobility had arrived, and the music had commenced with a solo by Viotti, the first bars of which commanded the greatest attention, when suddenly a cry was heard in the adjoining apartment, "Make room for the count d'Artois;" which interruption, and the tumult occasioned by the count's entry, so provoked Viotti, that he put his violin under his arm and left the palace, to the great scandal of all the spectators. Very shortly after this time, this singular character determined to play no more in public; his friends, however, were still allowed the privilege of hearing him in private concerts. In 1790, a deputy of the constituent assembly, an intimate friend of Viotti, was lodging on a fifth floor, and requested Viotti to give a concert at his apartment. He consented, and the first nobility of France were invited, when Viotti remarked, "We have long enough descended to them; they must now ascend to us." Viotti had a talent for repartee. One day the minister Calonne asked him which violin was the most true. "That," replied he, observing the minister closely, "which is the least false." A violinist named Puppo being in the habit of boasting that he was a pupil of Tartini, which was known not to be the case, Viotti being once in his company at a musical party, together with M. Lahoussaye, who was a real *élève* of that great master, asked Lahoussaye to play something in the style of

Tartini, observing at the same time to Puppo, "Listen well, sir, to M. Lahoussaye, who will give you a good idea of Tartini's manner of playing." Viotti remained in France till the year 1790, when the horrors of the French revolution chased away the muses, and Viotti in their train. He next came to this country, and made his *début* at Salomon's concert, with a degree of success equal to what he had experienced in France. Soon afterwards he became concerned in the management of the King's theatre, and subsequently succeeded W. Cramer as leader of the opera orchestra. He thus proceeded, continually reaping professional honours of the highest class, till the year 1798, when he very unexpectedly received an order from government to quit this country without delay, being suspected of partaking and encouraging those revolutionary principles which, at the above period, were alarmingly spreading throughout England. No good evidence has, however, been since adduced of Viotti's having really participated in such principles; and it has been thought in no way credible that a man of his known mild disposition should have used the heinous and sanguinary expressions against the highest personage in the realm, which were at the time publicly imputed to him. From London, Viotti proceeded through Holland to Hamburgh, in the neighbourhood of which city he lived in the strictest retirement, at a place called Schoenfeld. Nor was he idle there; for he not only put the finishing hand to the accomplishment of the youthful violinist, Pixis, who with his father resided at Schoenfeld during a whole summer for the express purpose of receiving Viotti's valuable instructions, but he also published (at Bochann's in Hamburgh) "*Six Duets for Violins.*" To the work is prefixed his portrait, also a preface, in which are these words: "This book is the fruit of the leisure afforded me by misfortune. Some of the pieces were dictated by trouble, others by hope." He remained in the neighbourhood of Hamburgh till the year 1801, when the revolutionary storm having blown over, he was allowed to return to London. He did not however return to the public duties of the musical profession, but he performed at private concerts, and at length became infected, to use Gerber's words, "like many other first-rate artists in this country, with the British spirit of traffic, and embarked as a partner in the wine trade. In this way he paid his devotion for some years both to Mercury and Apollo; but with so little success, that, at length, he lost his entire fortune in business, and was obliged to solicit some trifling place at the French court. Louis XVIII. kindly proposed to him the direction of the royal academy of music, upon the duties of which office he entered, but found the situation too arduous for his age and state of health, and shortly afterwards retired on a small pension. In the year 1822, he once more returned to this country, with the view of passing the remainder of his days in quietude; which, however, he did not long enjoy, as he died in London, in March, 1824. M. Eymar has thus described some of the moral qualities of Viotti. "There never existed a man who attached such great value to the simplest gifts of nature; there never was a child who more ardently enjoyed them. A violet found under the grass would transport him with joy; or the gathering of fresh fruit render him the happiest of mortals: he found in the one, a perfume ever new; in the other a flavour always more and more delicious. His organs, thus delicate and sensible, seemed to have preserved the impressibility of early youth; whilst stretched on the grass, he would pass whole hours in admiring the colour or inhaling the odour of a rose. Every thing that belonged to the country was, for this extraordinary man, a new object of amusement, interest, and enjoyment: all his senses were excited by the slightest impressions; every thing around him affected his imagination; all nature spoke to his heart, which overflowed with sentiment." We are also indebted to M. Eymar for the knowledge of the "*Ranz des Vaches,*" which Viotti used to play with emotion on the days he consecrated

to music. At M. Eymar's request, Viotti copied for him this air, accompanying the gift with the following lines: "This '*Ranz des Vaches*' is neither the one which our friend J. J. Rousseau has favoured us with in his works, nor is it that of which M. De la Borde speaks in his book on music. I am not aware that it is known to many persons; all I can say is, that I have heard it in Switzerland, and that I learnt it in a way ever to be impressed in my memory. I was walking alone, towards evening, in one of those gloomy spots where one never wishes to speak: the weather was beautiful; the wind, which I dislike, was still; every thing was calm and analogous to my sensations, and I felt within me that melancholy which has ever been present to my mind at the hour of evening, and will remain as long as I exist. My thoughts were wandering, and my steps followed it; my heart gave the preference to no particular object, but it was prepared for that tenderness and love, which have since caused me so much pain, and taught me such real happiness. My imagination idle, if I may use the expression, from the absence of the passions, was without motion. I climbed and descended the most imposing steeps, till at length chance led me to a valley, to which at first I paid no attention, and it was not till some time afterwards that I perceived it was beautiful, and such as I had often read of in the works of Gessner. Flowers, grass, a stream, all were there, and all formed the most harmonious picture. At length, though not fatigued, I mechanically sat down upon a piece of rock, and gave myself up to that profound reverie which I not unfrequently indulge in, and in which my ideas wander so as to make me forget that I am an inhabitant of the earth. I know not what it is that produces in me this species of ecstasy, whether it be the sleep of the soul, or an absence of the thinking faculty; I can only say, that I delight in the feeling, and willingly abandon myself to it. On this stone then was I sitting, when on a sudden my ear, or rather my existence, was struck by sounds, now sudden and short, and now again prolonged and slower, which proceeded from one mountain and flew to the other without being repeated by the echoes. It was a long strain, and a female voice mingled in perfect unison with the sad, though sweet and affecting sounds. Struck as if by enchantment, I shook off my lethargic sensations, and whilst I intently listened, learned, or rather engraved on my memory, the '*Ranz des Vaches*,' which I now send you. I have thought it most characteristic to note it down without bars: it is of a nature to be perfectly without restraint; regularity of time would destroy its effect; for its wild sounds prolonging themselves in the air, the time they took to reach from one mountain to another could not be determined. It is then depth of thought and feeling which ought to guide us in the execution of this air, rather than rhythm and measured cadence. This '*Ranz des Vaches*,' played in strict time, would be unnatural, and lose its simplicity. To produce its true effect, imagination must transport the performer to the mountains where the melody is indigenous; whilst executing it in Paris, it must be felt as in Switzerland. It is thus that, in some moments of inspiration, I have myself played it on my violin, accompanied by Mlle. Montgerault."

With respect to the compositions of Viotti, he published first for bow-instruments, "*Twenty-five Concertos for the Violin*," which were engraved in successive numbers in Paris from the year 1785, the twentieth number being published there by Pleyel, in 1799. It is sufficient to state in their praise that numerous subsequent editions of them have been published at London, Vienna, Berlin, Offenbach, &c. 2. "*1me. 2de. Sinfonie Concertante p.* 2 *Violons princip. av. Orchest.*" Paris, 1788. 3. "6 *Quatuors Concert. p.* 2 *V., A., et B., Liv.* 1 *et* 2," Op. 3, Paris. 4. "6 *Trios à* 2 *V. et B.*" Op. 2, Paris. 5. "36 *Duos p.* 2 *V.*" 6. "12 *Solos à V. et B., Liv.* 1 *et* 2," Op. 4, Vienna. 7. "*Recueil d'Airs con-*

nus et variés p. le V. et B." Paris, 8. "3 *Duos p.* 2 *Vc.*," Op. 29, Offenbach, 1800. Piano-forte: probably the only genuine piece for this instrument written by Viotti, is the "*Concert p. le Clav. à* 5 *et* 6 *Octave*," Op. 24, Offenbach. The other concertos and sonatas for this instrument are probably only his violin music arranged for the piano by other masters. Vocal: the only two vocal pieces composed by Viotti are, 1. "*Aria: 'Consola amato bene,' Vc., c. Accomp. d'Orch.*" Paris; and 2. "*Aria: 'Che gioja, che contento,' c. Accomp. d'Orch, No.* 289," Paris. Dussek has published piano-forte variations to these airs. The principal pupils of the Viotti school are Rode, Alday, Libon, La Barre, J. P. Cartier, Vacher, Pixis, Mori, &c.

VISCONTI, (Gaspard) an instrumental composer, and probably violinist, was born at Cremona. He resided in this country at the beginning of the last century. Some of his instrumental music was published at Amsterdam.

VISCONTI, (Giulio) a distinguished Milanese singer, enjoyed a high reputation at the beginning of the last century.

VITALI, (Don Angelo) of Modena, a good composer, brought out at Venice, in 1680, the music of the drama of "*Tomiri.*"

VITALI, (Filippo) born at Florence, was a chanter in the pontifical chapel in 1636. He published several operas of sacred music at Rome.

VITALI, (Giovanni Battista) a native of Cremona, enjoyed a high reputation in Italy, as a singer, towards the middle of the last century. He was also esteemed as a church and instrumental composer.

VITALI, (Tomaso.) This violinist flourished at the beginning of the last century, and had the honour of being one of the masters of the celebrated Padre Martini of Bologna.

VITO, (Padre) a Portuguese ecclesiastic, produced at the *concert spirituel* at Paris, in 1781, a *Stabat Mater*, in which are found two movements of great beauty, namely, the duo "*O quam tristis,*" and the movement, "*Pro peccatis.*" This *Stabat* was printed in London in 1783.

VITTORI, (Da Spoleti Loretto) a Roman chevalier, belonged to the pontifical chapel at Rome, as a sopranist, in 1662. He was also a good composer. Amongst his works was a favourite opera entitled "*Galatea,*" which he published and dedicated to cardinal Barbarini.

VITTORIA, (Tomaso Ludovico da) chapel-master of the church of St. Apollinare at Rome, and afterwards a singer in the pontifical chapel, was an excellent harmonist. He printed at Rome, in 1583, a set of masses, which he dedicated to Philip II., king of Spain, and, two years afterwards, another set, a copy of which is preserved in Dr. Aldrich's collection at Christchurch, Oxford. His burial service, or "*Mezza de Morte,*" was much celebrated, as were also his "*Penitential Psalms.*"

Peacham, who styles him "a very rare and excellent author, whose vein was grave and sweet," informs us that he quitted Rome, and resided, about the year 1594, at the court of Bavaria.

VIVALDI, (Antonio) an Italian ecclesiastic and chapel-master at the conservatory of La Pietà at Venice, was very celebrated both in Italy and Germany, in the first half of the last century. He held during some time the situation of chapel-master to Philip, landgrave of Hesse-Darmstadt, but, from the year 1713 to his death, never quitted Venice. He was esteemed as a great master of the violin, and also an excellent writer for that instrument. It is said that, one day, whilst saying mass, a theme for a fugue suddenly struck him, when he immediately quitted the altar where he was officiating, and hastened to the sacristy to write down the theme, afterwards returning to finish the mass; for this conduct he was brought before the Inquisition, who happily considered him only *as a musician*, that is to say *as a madman*, and confined their sentence to the forbidding him to say mass in future.

VIVIANI, (Giovanni Bonaventura) of Verona, was chapel-master to the emperor

of Germany, at Inspruck, towards the close of the seventeenth century. We know only the third of his published works, which is entitled "*Intreccio Armonico di Liori Ecclesiastici*," Augsburg, 1676. He also wrote for the theatre, and amongst his operas was "*Astiage*," composed in 1677.

VOGEL, (Johann Christoph) born at Nuremburg in 1756, was a pupil of Riepel. Very early in life he went to St. Petersburg, and about 1776 left Russia for Paris, where he became second hornist in the service of the duke de Montmorency. At that early age he had already composed much music, principally, however, for others, under whose name it was published. Immediately on his arrival in France, he took the compositions of Gluck for his models; but it was not till 1786 that he hazarded submitting to the public his first opera, "*La Toison d'Or*," which he dedicated to Gluck. This great man, in his acknowledgment of Vogel's dedication, thus expresses himself: "*C'est le talent dramatique qui brille sur les autres qualités et c'est de celui-ci que je vous félicite de tout mon cœur. C'est un talent d'autant plus rare que ce n'est pas de la pratique que vous le tenez mais de la nature.*" Vogel died of a putrid fever in 1778, at the early age of thirty-two. At his death he left an opera completed, entitled "*Demophoon*," the music of which was an additional proof of his dramatic talent. The editors of the French Dictionary of Musicians state, that, in the year 1791, on the day devoted to the performance of a church service, the overture to "*Demophoon*" was played in the Champ-de-Mars by twelve hundred wind instruments, with an unparalleled effect.

VOGLER, (Johann Gaspard) court-organist and burgomaster at Weimar, was born near Schwartzburg in 1698. He was one of the best organ pupils of Sebastian Bach. In 1735, he stood for the place of organist at Hanover, which he obtained, in preference to various other candidates. He did not, however, take possession of the office, as his prince constantly refused to give him his discharge, but, as an indemnification, nominated him burgomaster as above, to which place was attached considerable pecuniary emolument. He died at Weimar, about the year 1765.

VOGLER, (Abbé Georg Joseph.) This celebrated musician was born at Wurtzburg in 1749. His predilection for music discovered itself at a very early age, which induced his father, at that time a violin-maker, to procure his son a piano-forte, the instrument to which he was most partial, as also an experienced teacher. The boy's zeal and talent soon made him equal to his instructor, whilst at the same time he taught himself to play on several other instruments; attaining a high degree of perfection on the violin especially. His piano-forte had a pedal, which was not at that time common. On the action of this pedal, Vogler made such remarks as soon led him to propose improvements in its construction. He likewise used a new method of fingering the piano, which he tried with success on several of his first pupils. Without neglecting his other studies at the seminary of Manheim, where he was then educating for the church, he also made at that time several successful attempts at composition, and established an amateur concert, at which, under his direction, the works of the best composers were performed. The sublime music and religious musical festivals of the Jesuits, both at Wurtzburg and at Bamberg, where he next went to study the civil and canon law, not a little contributed to his ardent love of the musical art, and to the excitement of his genius. Thus accomplished as an artist, he was now desirous of serving his country by some appointment: as, however, there was no immediate prospect of this, he proceeded again to Manheim, where he experienced such marked approbation, that the elector Carl Theodor sent him to Padre Martini at Bologna, to study counterpoint. But as he found the principles he had hitherto adopted were not in unison with the system of this master, he went to Padua, where Padre Vallotti resided, of whose newly-discovered system he had already heard, on his arrival at Venice. Whether Vallotti had

or had not ever before imparted this system to a pupil, Vogler certainly received instructions in it from him, for the space of seven months; at the end of which time, the impatience of the pupil was such, that the Padre, who was eighty years of age, thus addressed him: "You seem to wish to know in five months, that which has cost me fifty years to attain!" and gave up his office of teacher. After Vogler had written recitative at Venice with Hasse, melodies at Rome with Misliweczek, and lastly, choruses and fugues under the direction of Vallotti, at the same time studying theology at Padua, he returned, in 1775, to Manheim, where he succeeded to the direction of the electoral chapel. Of his subsequent travels, it is to be observed, that he pursued them in Spain, Africa, Asia, and the Armenian isles, with a view of obtaining the ancient, pure, and unperverted sacred music of those countries. He first submitted his new system of music to the approbation of the academy of sciences at Paris in 1780, and then to the royal academy of London in 1783; and although, in 1786, he held the situation of chapel-master at Stockholm, this did not prevent him from indulging his love of observation in foreign countries. In 1790, we find him in London, where he was heard with much applause on his newly-invented Orchestrion, an instrument something like the Panharmonicon. By his performance on this instrument at the Pantheon, he realized one thousand pounds sterling. The same year he returned to Germany, where his Orchestrion was also heard with admiration at Coblentz and Frankfort. At the latter place, his second concerto, including Handel's celebrated Hallelujah arranged as three distinct themes, astonished his hearers. From hence he went to Suabia, and, in Etzlingen, was presented with the *wine of honour*. In the year 1792, he was again at Hamburgh, where he was heard several times in the churches. After his return to Stockholm, he commenced, in 1793, reading lectures on his introductory system of harmony, and pursued these courses in two successive years. In the year 1795, he again undertook a journey to Paris, in order to hear the revolutionary music of that place. Of this opportunity he also availed himself, to give a concert on the organ at the church of St. Sulpice, for the benefit of the poor, which produced fifteen thousand livres. On returning through Amsterdam, he took his Orchestrion, which had then become much worn and decayed, to Stockholm; he there hired a spacious saloon, with three adjoining rooms for domestic purposes, and had his instrument erected, in 1796, in one of the smaller rooms; it being so placed that the whole power of its sounds vibrated against a door, by opening or closing of which, the pianissimo, crescendo, and fortissimo of the instrument could be completely produced. Some other curious mechanism was also contrived to regulate the sound of the Orchestrion in the saloon. At the end of the year 1796, when the ten years of his engagement as Swedish chapel-master had expired, he had the satisfaction to see that the pupils in instrumental music, belonging to the royal music-school which he had established, had increased to the number of seventeen, and in that year the academy had an orchestra of twenty-eight Swedes, of whom four, whose united ages did not exceed thirty-six years, executed in public a quartet composed by Vogler; besides this, several entire operas were performed by mere children of the singing-school, which was then under the direction of Haffner, as its chapel-master, and of the son of the famous Piccini, as singing-master. From the happy results of his various exertions to promote the music of Stockholm, it is no wonder that the period of his service was extended by the duke regent to the eleventh year. At length he quitted Stockholm entirely in 1799, with a pension for life of five hundred Swedish dollars. He next proceeded to Copenhagen, where he produced his very successful opera of "*Hermann von Unna.*" He then continued for some time at Altona, during the publication of some of his sacred music, and, in the summer of the year 1800, visited Berlin; here he gave three concerts on the organ,

the first in the garrison church, and the second and third in the church of St. Mary. On these occasions, he always regulated his organ according to his own system of simplifications, which system met with such approbation in Berlin, that he received a commission from the king to build quite a new organ according to that plan, at New Rupin; he at the same time much assisted the amateur theatre at Berlin, by bringing out his "*Hermann von Unna.*" He quitted Berlin at the end of the year 1800. The next intelligence concerning him, was from Prague, where, in 1801, he delivered his introductory discourse, as a public teacher of music; the question proposed by him being, "What is an academy of music?" Previously to his pronouncing this discourse, his patent of appointment by the imperial government was read, upon which counsellor Ungar declared his nomination to the governorship of the institution. He then advertised his lectures on theoretical music, and in these bills styled himself *Protonotarius apostolicus*, formerly elect. palat. consistory counsellor, first chapel-master and public teacher of music, and pensioner of his majesty the king of Sweden, and now musician extraordinary at Prague. It is said that he delivered these lectures, at first, to a numerous auditory. In 1803, he left Prague for Vienna, being invited to write an opera for one of the theatres there. On this occasion the newspapers related an anecdote, which, if not true, deserves to be so. "Abbé Vogler," says the story, "went to pay a visit to the celebrated craniologist Dr. Gall, but did not make himself known. The conversation soon turned upon the infallibility of the relation between the construction of the skull and the sentiments of the individual. Vogler pretended to start a great many objections. The doctor's attention being thereby excited, he began to examine Vogler's head, and discovered on it all the symptoms of a great musician; telling him flatly, that he had better mind his music, of which he was probably a better judge than of craniology. On this the abbé discovered himself." When the war broke out in 1804, he left Austria for Bavaria, where, at Munich, on occasion of the nuptials of the princess, he represented his opera of "*Castor und Pollux*," with great success; he afterwards made a tour to Frankfort and the neighbouring places, and was then invited to Darmstadt by the grand duke. Here he met with much encouragement, the grand duke immediately engaging him in his service, with a salary of three thousand florins, and free board and lodging; he also conferred on him the dignity of privy counsellor of spiritual affairs; at the same time he presented him with the order of merit of the first class, and appointed him director of the court orchestra.

We must not omit to observe, that the two able musicians, Winter and Knecht, were pupils of Vogler's music-school at Manheim. It should likewise be noticed respecting his Orchestrion, that he worked four years on its arrangement. In 1797, he prepared in Stockholm another new invented instrument, named the Organo Chordium. It was manufactured by an able piano-forte maker of that town named Rackwitz, and, it is said, afterwards excited much admiration, so much so that several of them were ordered. The following are amongst the abbé Vogler's principal works. Books, essays, &c.: "*Bemerkungen über die der Musik vortheilhafteste Bauart eines Musikchors;*" "*Aesthetisch kritische zergliederung des wesentlich vierstimmigen singesatzes des vom Hrn Musikdirector Knecht in Musik gesetzen ersten Psalms;*" "*Verbesserung der Forkelschen Veränderungen,*" Frankfort, 1793; "*Introduction to the Art of Harmony,*" Stockholm, 1795, in the Swedish language; "*Organisten-Schule mit* 90 *Schwedischen Chorälen,*" Stockholm, 1797; "*Klavier und Generalbassschule,*" Stockholm, 1797; "*Choral System,*" Copenhagen, 1800; "*Aeusserung über Hrn Knechts Harmonik;*" in this work he explains his simplification system; "*Handbuch zur Harmonielehre,*" Prague, 1802; "*Vergleichungsplan der vorigen mit der nun umgeschaffenen Orgel im Hofbethause zu München,*" Munich, 1807; "*Ueber die harmonische Akustik und ihren Einfluss*

auf alle Musikalische bildungszweige," Munich, 1807; and "*Gründliche anleitung zum Klavierstimmen für die, welche ein gutes Gehör haben,*" Stuttgard, 1807. Operas: "*Albert der dritte von Bayern,*" in five acts, Munich, 1781; "*Gustavus Adolphus,*" Stockholm, 1791; "*Castor und Pollux,*" Manheim, 1791; "*Hermann von Unna,*" Copenhagen, 1800; and "*Samori,*" grand opera, Vienna, 1804. Amongst his chamber music, which is chiefly for the piano-forte with violin accompaniments, we may distinguish a curious work entitled "*Polymelos, ou Caractères de Musique de différentes Nations, pour Clav. avec 2 V., A., et B.*" Speier, 1792. Amongst his church compositions are many beautiful hymns, and a delightful motet entitled "*Rorate cœli.*" This is printed, with the Latin and also English words, in the *Vocal Anthology.*

VOIGT, (C.) organist at Waldenburg, in Saxony, towards the middle of the last century. He wrote, in the year 1740, a dialogue on music between an organist and his deputy, in which the abuses prevalent in musical performances at that period are vigorously controverted.

VOIGT, (Johann Christoph) chamber-musician at Eisenach, in Upper Saxony, was born at Eisleben in 1689. He was eminent as an organist. His death took place at Eisenach in 1731.

VOIGT, (C. C.) town-musician of Osterwick, in Saxony, and an excellent violinist, flourished about the year 1770.

VOIGT, (Johann Georg Hermann) son of the preceding, and organist of St. Thomas's church at Leipsic, was born at Osterwick in 1769. He received the rudiments of his musical education, partly from his father, and partly from J. G. Rose, town-musician of Quedlinburg. On the death of his father, about the year 1780, he was apprenticed by his guardian, for a term of years, to another musician, under whom he studied various stringed and wind instruments. On the completion of his apprenticeship in the year 1788, he went to Leipsic, where he was appointed violinist and solo performer on the hautboy at the principal concert; from thence, in 1790, he removed to Zeitz, being elected organist of the principal church in that town. In 1801, he returned to Leipsic, being invited to fill the situations of organist of St. Peter's church, and of violinist and concerto-violoncellist in the concert orchestra. In the following year he obtained his first-named appointment. Voigt published at Offenbach and Leipsic several operas of instrumental music, and left many manuscript compositions at his death, which took place at Leipsic in 1811.

VOIGT, (Augustus) a German musician, resident, for many years past, in this country, was born at Munden, (the Richmond, in point of scenery, of the kingdom of Hanover) about the year 1779. His parents were in a respectable line of business, and gave their son a liberal education at the principal school of the town. His disposition for music evinced itself from infancy, and was first called into activity by the following circumstance. When he was between six and seven years of age, a French itinerant harper passed through Munden, whose playing so delighted him that he earnestly requested his father to buy strings for an old harp, which (together with a clavichord) had for years remained in the house unused, and in a most neglected state. The father assented, when, to his surprise, the child strung and tuned the instrument himself. This he was enabled to do by some little knowledge of the scale, which he had picked up at the town singing-school, where (as is the case with almost all German children) he had been taught church singing. Proceeding entirely by ear, he was soon able to play various popular airs on his harp, his chief reward in their attainment being the satisfaction derived by his mother. At the age of thirteen, he was apprenticed to a wealthy merchant of Gottingen, by the name of Elberfeld: here it happened that the whole of the family were musical, and saw much of the first company, both of the town and neighbourhood. By this means young Voigt became acquainted with several students of good family and fortune, who were as musical as himself, and formed with

them little concerts, chiefly on Sunday evenings. The whole of his days at Mr. Elberfeld's being, however, engaged in mercantile pursuits, the only opportunities he could procure for musical practice were taken from his night's rest. When the family retired to bed, he was accustomed to steal to the piano-forte, and would frequently remain there (playing pianissimo, that he might not disturb the family) till two or three in the morning, rising again, after an hour's repose, to renew his occupation. By this means, joined to the competition which naturally sprung up between himself and his young musical friends, it is easy to conceive that after two or three years of his apprenticehip, he found himself capable of the earlier stages of composition, such as, for instance, to write in notes any air that was sung to him, and attach a bass to it. His favourite composer at this period, and to the study of whose works he especially devoted himself, was Mozart. On the completion of his apprenticeship of five or six years, young Voigt returned to his parents, and thence, after a few months, proceeded to Bremen in a mercantile situation. Here he had more leisure for pursuing his musical studies, and renewed his acquaintance with a bookseller of the town, whom he had known as a student at Gottingen, and who lent him various theoretical works on music. It was now that he first began seriously to turn his mind to composition, and amongst his earliest original productions was a ballad entitled "*Rinaldini,*" which attained an extraordinary degree of popularity in Germany. By this circumstance, however, his prospects in life do not seem to have been benefited, as the notoriety given to him by this little song, was the occasion of his being tempted into gay and dissipated society. Just at that period he lost his mother, and with her, as he still says, all his comfort. He was then recalled home by his father, and after a short stay returned to Bremen, from whence he soon afterwards proceeded to Holland, to make an effort for the partial recovery of a loss he had experienced through the damage, from sea water, of a small mercantile adventure he had embarked for that country. In this he was unsuccessful; and hearing, when at Rotterdam, that an English packet was about to sail, he resolved to put in execution a wish he had long felt to see this country. Scarcely had he arrived here, when the French took possession of Hanover. He then found it requisite to look out for some permanent line of provision in England; and music being still nearest to his heart, he made use of such casual opportunities and interests as presented themselves, to obtain a livelihood by the musical profession. His first work in this country was "*Variations for the P. F. to an Air in the Donau-Weibchen,*" which, with an English song called "*Absence,*" the words by Rosa Matilda, and another ballad, he sold to Broderip and Wilkinson, receiving liberal terms. Encouraged by this first success, he indefatigably pursued his musical career, and settled at Hackney, where, during nine years, he enjoyed a fair proportion of patronage, both as a teacher and composer. He has since resided in London, and has published, for a series of years, a vast variety of vocal and instrumental music, from symphonies to the simplest ballad. To conclude, the reader should bear in mind that the ability of a musical composer, thrown in the midst of a foreign metropolis to obtain a livelihood, should not be judged alone by the nature of the majority of his publications. It must be expected that a young man of genius, circumstanced as Voigt was on his first arrival in this country, would devote the greater part of his time to such light compositions as were either ordered by the trade, or would be sure to bring a good price in the market. How many, indeed, of our best native musicians sacrifice the higher order of their talents at a similar shrine, and without the same necessity. We will venture, however, to say, that those who rate lowly the talents of this most decidely self-taught musician, do him an injustice; and we will refer them for the corroboration of our opinion to Voigt's last-written symphony, which is either published, or

just about to be, by Breitkopf and Hartel at Leipsic. We can also recommend, as a specimen of his taste in adaptation, a collection of German hyms, just printed by Sherwood.

VOILLEMONT, (Pierre) born at Troyes in the year 1750, was first destined by his father for the ecclesiastical profession, but evincing from an early age a strong propensity for music, he was permitted to study that science under several excellent masters. In 1774, he was appointed chapelmaster at Angers, in which town he composed much admired church music. Shortly before the French revolution, he stood for the place of master of the choristers of the cathedral of Notre Dame at Paris, and was elected in preference to several competitors. He did not, however, enter on the office after his election, but returned to Angers, where, at the beginning of the revolution, the church service being put an end to, he devoted himself to teaching music. He was the founder of the concert at Angers, which, for many years afterwards, was very successful under his direction.

VOLKERT, (Franz) a German musician, probably resident at Vienna, where he published, in 1802, "*Sonate pour le Clav. avec V. et B.*"

VOLKMAR, (Tobias) a distinguished church composer, music director, and chorister, at Hirschberg, in Silesia, was born in 1678. He studied composition under Johann Krieger of Zittau, whose solemn and profound style he so completely adopted that he was called, at Hirschberg, Krieger the second. He was still living in 1740.

VOLKMAR, (A. B.) professor of music to the landgrave of Hesse-Rheinfels-Rothenburg in 1799, was a pupil of the excellent organist Vierling. Amongst his published works are "*Sammlung leichter Orgelstücke für* 1 *oder* 2 *Klav., und Ped.*," Leipsic, 1796, and "3 *Sonatinen für das Klav. mit V. und Vc.*," Offenbach, 1799.

VON ESCH, a celebrated German instrumental composer, chiefly for the pianoforte. He resided several years in this country at the close of the last and beginning of the present century, and had previously been living at Paris, in which city, subsequently to the year 1786, he had published eight operas of piano-forte and harp music. Amongst his works published in this country are the following. For the piano-forte: "*Sonata,*" dedicated to Mrs. Flint; "*Sonata, with V. and Vc. Acc.,*" dedicated to the countess of Antrim; "*Sonata, with Acc. for* 2 *V. and Vc.,*" dedicated to Miss Mann; "*Divertimento,*" dedicated to Miss Fielding; "*Sonata, with Acc. for Fl., V., et Vc.,*" Op. 14; "*Divertisement Turque;*" "*J'ai vu Lise, Air and Rondo;*" "*La Colombe retrouvée, Air and Rondo;*" "*King of Prussia's Welcome Waltz, with Var.;*" "*Marche et Valse avec Var.;*" "*Pastorale et Gigue Anglois avec Var.;*" "*Sicilienne et Cherzendo avec Var.;*" "*Un Moment de Loisir, avec Var.;*" "*Divertimento Turque,*" duet; "*First Trio for two or three Performers;*" and "*Second ditto.*" Goulding's and Clementi's Cat.

VOSSIUS, (Gerard John) born at a small town in the neighbourhood of Heidelberg, was a man of universal learning and abilities. He commenced his studies at Dort about the year 1590, and, ten years afterwards, was chosen director of the college in that place, though at the time only twenty-three years of age. In 1614, he was appointed director of the theological college, which the states of Holland had then lately founded in the university of Leyden. Before he received this latter appointment, Vossius had attached himself to the profession of divinity, and had warmly espoused the side of Arminius at the famous synod of Dort. These principles, and his history of the Pelagian controversy, recommended him to the notice of archbishop Laud, who procured for him a prebendal stall in the church of Canterbury, with permission to hold it notwithstanding his residence at Leyden. On this promotion he came over to England to be installed, and having received an honorary degree of doctor of laws at Oxford, returned to Leyden; from whence, in 1633, he removed to Amsterdam, and became the first professor of

history in the college then newly founded in that city. He died at this place in the year 1649, at the age of seventy-two.

Vossius published at Amsterdam, in 1650, a work "*De quatuor Artibus popularibus*," and afterwards another, "*De Universæ Mathesias, Natura et Compositione;*" in each of which are contained many curious particulars relative to music and musicians.

VOSSIUS, (Isaac) son of the preceding, was born at Leyden in the year 1618, and, under the instruction of his father, soon became distinguished for his proficiency in academical learning. He was honoured by the patronage of Christina, queen of Sweden, who invited him to her court, and was taught by him the Greek language. About the year 1652, having, however, formed a design of writing against Salmasius, who at that time stood high in her favour, the queen withdrew her regard, and dismissed him from any further attendance.

At the death of his father, Vossius was offered the situation of professor of history in the university of Leyden, but he thought proper to decline it. In 1670, he came into England, and at Oxford was admitted to an honorary degree of doctor of laws. Three years afterwards he was made a canon of Windsor by order of king Charles II., who permitted him to reside in the castle, where he died in the year 1688.

Of his works, the most popular is his treatise "*De Poematum Cantio et Viribus Rhythmi*," printed at Oxford in 1673. This he begins by a remark, that music is of two kinds, namely, such as consist of sounds only, and such as consist of sounds joined to words. He then gives an account of the rhythms of the ancient Greeks, and of the various kinds of metrical feet used in their verses, all of which he affects to admire with rapture. His contempt of modern music and musicians he freely expresses, and says that all the powers of exciting the passions by music had ceased above a thousand years before his time. On the controverted question, Whether the ancients were acquainted with music in consonance? he, with the utmost confidence, gives it as his decided opinion that they were. The improvement of the musical scale has, he says, erroneously been ascribed to Guido; since, in forming his scale, he derived all his ideas from the organs and harps of his time, which consisted, the one of twenty pipes, and the other of twenty strings. As to the application of the syllables, he considers that to be an invention of no use whatever. The invention of the *cantus mensurabilis*, the substitute for the ancient rhythms, he holds in the utmost contempt. The arguments against the imperfection of ancient music, arising from the form of the instruments, he endeavours, but in vain, to refute.

In the course of this work the author is lavish of his censures of the ignorance and folly of other writers on music, though his own enthusiasm and bigotry have laid him widely open to the latter imputation. In short, it abounds with evidence of that gross credulity for which its author is well known to have been remarkable. This, however, is by no means the only weakness with which he is charged; his partiality for the ancients, his bold and hasty conclusions, his affected contempt of all modern improvements, his insolent treatment of such persons as differed from him in opinion, and, above all, his vanity, have placed him in the foremost rank of literary coxcombs. As to his work, its general character may be given in a few words: it is a futile, unsatisfactory, and, for the most part, unintelligible disquisition.

VULPIUS, (Melchior) an excellent church composer, was born at Wasungen, in Thuringia, about the year 1560. He published in 1604, at Leipsic, a choral book, a second edition of which appeared at Jera in 1609.

W

WACH, (Carl Gottfried Wilhelm) a performer on the double bass at Leipsic, was born at Loban in 1755. He was considered an excellent performer, and also arranged much dramatic music for instrumental pieces. Amongst his works are "*Le Prisonnier*," an opera of Della Maria's, arranged as quintets, Leipsic, 1803, and "*Die Schweize Familie*," opera by Weigl, arranged as quintets, Leipsic, 1811.

WAELRANT, (Uberto) a celebrated Flemish composer, was born in 1517. He resided chiefly in Italy, where many of his works were published, and the remainder at Antwerp. He was the principal promoter of the use of the syllable *si* in solmisation, in addition to the six Guidonian syllables. He died at Antwerp in 1595, in the seventy-eighth year of his age. Amongst his works are "*Cantiones Neapolitanæ* 3 *et* 4 *voc.*," Venice, 1565; "*Symphonia angelica*, 4, 5, 6, 7, *et* 8 *voc.*," Antwerp and Venice, 1594; "*Madrigali e Canzoni Francesi à* 5 *voci*," Antwerp, 1558; and "*Sinfonia angelica da diversi Musici, à* 4—6 *voci*," Antwerp, 1585. A very beautiful specimen of the madrigals of this master is to be found in the *Vocal Anthology*.

WAERT, (Giaches di) a celebrated Flemish contrapuntist, flourished at Antwerp about the year 1560.

WAGENSEIL, (Georg Christoph) chamber-musician to the emperor of Germany, was born in the year 1688, and was living in 1784.

From the spirited compositions of this master for the harpsichord, before the piano-forte was brought to any perfection in our country, the lovers of music, observes Dr. Burney, received great delight. The Germans long allowed Wagenseil's sonatas to be written in a lively and easy style; but those musicians who are attached to the more refined and expressive style of Emmanuel Bach, consider them as too trifling.

WAGNER, (Georg Gottfried) chorister at Plauen, in Voigtland, was born at Muhlberg in 1698. Besides the harpsichord, he studied the violin and several other instruments, his progress on which was much facilitated by the opportunities afforded him of hearing the best musicians at Leipsic. The celebrated Bach having succeeded Kuhnau, Wagner had now the opportunity of hearing the works of this great master during a period of three years, and till he got his first-named appointment, in 1726, which he still held in 1740. He composed much church and instrumental music, all of which remained in manuscript.

WAGNER, (Carl) a celebrated performer on the horn, belonging to the chapel royal at Darmstadt in 1795, was also considered a good vocal and instrumental composer. He was a pupil of Portmann, after whose death he published a new edition of his master's method for the horn.

WAINWRIGHT. See Mrs. Stewart.

WALDER, (J. J.) a musician at Zurich, in Switzerland, about the year 1790, published in that town, in 1788, a method for singing, also, about the same time, several collections of songs.

WALKER, (Joseph C.) an English author, published in London, in 1786, a work entitled "*Historical Memoirs of the Irish Bards, interspersed with Anecdotes of, and occasional Observations on, the Music of Ireland; also an Historical and Descriptive Account of the Musical Instruments of the Ancient Irish; and an Appendix, containing several Biographical and other Papers, with select Irish Melodies.*"

WALLIS, (John) doctor of divinity, an eminent divine and mathematician, was born at Ashford, in Kent, in the year 1616. From the grammar-school at Felsted, in Essex, he went to Emanuel college, Cambridge, but was afterwards elected fellow of Queen's college. About the year 1640,

he was admitted into holy orders, and, leaving the university, became domestic chaplain to sir Richard Darley and the lady Vere. Four years after his admission to orders, he was chosen one of the scribes or secretaries to the assembly of divines at Westminster. In 1649, he was made Savilian professor of geometry at Oxford; on which occasion he entered himself at Exeter college, and was admitted to the degree of master of arts, and, in 1654, to that of doctor in divinity. Soon after this, on the decease of Dr. Gerard Langbaine, he was appointed custos archivorum of the university.

He was one of those persons whose private meetings for the improvement of philosophy by experiments gave rise to the institution of the royal society; and after its establishment, he was not only a constant attendant on, but a frequent correspondent of, this society.

His learning was not less deep than it was extensive, and a singular degree of acuteness and penetration is discoverable in all his writings; the only parts of which, necessary to be mentioned, are his edition of Ptolemy, with the appendix entitled "*De veterum Harmonia ad hodiernam comparata;*" his "*Porphyrii in Harmonica Ptolomæi Commentarius, ex Cod. MS. Græce et Latine editus;*" and "*Manuelis Bryennii Harmonica, ex Cod. MS.;*" all contained in the third volume of his works, printed at Oxford in the year 1669.

Dr. Wallis was also the author of various musical papers inserted in the Philosophical Transactions; particularly a discourse on the trembling of consonant strings; another on the division of the monochord; another on the imperfection of the organ; and the fourth on the strange effects reported of music in former times.

He died in 1703, in the eighty-eighth year of his age.

WALLISSER, (Christoph Thomas) director of music in the cathedral of St. Thomas, also to the university of Strasburg from the year 1599, died in that town in 1648. He published, in 1611, a work entitled "*Musicæ figuralis præcepta brevia, facili ac perspicuâ methodo conscripta et ad captum tyronum accomodata, &c.;*" "*Chorus nubium ex Aristophanis comedia ad æquales compositus; et chori musici novi, Eliæ, dramati sacro tragico accomodata,*" Strasburg, 1613; "*Chori musici novi harmonicis 4, 5, et 6 vocum numeris exornati et in Chariclis tragica comedia in Argentoratensis academiæ theatro exhibiti, interpositi,*" Strasburg, 1641. This was one of the first attempts made in Germany to imitate the Greek, or rather the Italian, custom of introducing choruses in dramatic pieces.

WALMISLEY, (Thomas Forbes) born in the year 1783. He is the third son of the late William Walmisley, Esq. clerk of the papers to the house of lords. He received the rudiments of his musical education in the choir of Westminster abbey, and of his classical studies in Westminster school, and, in 1798, was introduced by the honourable John Spencer (who first instructed him in playing) to Attwood, organist and composer to his majesty's chapel royal, &c. &c. under whom he studied the piano, organ, and counterpoint. In 1803, he began his career as a teacher of the piano and singing, and, in 1805, as a composer of vocal music.

In 1810, he married the eldest daughter of William Capon, Esq., (draughtsman to his royal highness the duke of York) a lady of superior endowments, by whom he has five sons and three daughters. In 1812, he became assistant organist at St. Martin's in the Fields, which situation he still retains. Among his most popular works are the following. Cantatas and canzonets: "*The Sailor,*" "*The Soldier.*" Both these songs are in a better style than the generality of such compositions; the former partakes of the character of the cantata, and contains many good passages. "*O Memory,*" "*To Hope,*" "*To-morrow,*" "*O Woman,*" "*The Tear,*" "*Thyrza,*" "*Flowers are fresh,*" duet, "*Dear is the dawn,*" ditto, and "*The Weird Sister of the Lake.*" Glees, rounds and trios: "*The Fairy of the*

Dale," three voices; this is light, elegant, and expressive: *"Ye mariners of England,"* four voices, with double accompaniment for the piano-forte; *"Underneath this stone doth lie,"* round for four voices; this is in a chaste subdued style, the theme is plain, but the harmony is rich; *"O'er the glad waters,"* round for four voices; *"Six Glees, for 3, 4, 5, and 6 Voices,"* inscribed to Attwood; *"No more with unavailing love,"* for four voices; *"Hail, lovely power,"* for four voices; *"The Bride's Wreath,"* for four voices; *"As those we love decay,"* for three voices; *"Busy, curious, thirsty fly,"* for four voices; and *"From flower to flower,"* for five voices; which latter is considered as a smooth and flowing theme, answered in the several parts with considerable skill and facility; its general character is taste rather than energy, level general effect rather than force.

WALTER, (G.) a voluminous instrumental composer, resident at Paris, was also a good violinist. His principal published works bear date from the year 1790 to 1800.

WALTER, (Ignaz) singer in the electoral chapel at Metz, was born in Bohemia in 1759. He was a pupil in composition of chapel-master Starzer of Vienna. He composed many operettas, also some church and instrumental music, up to the year 1800.

WALTHER (Johann Gottfried) was of a family that, from the time of Luther, downwards, has produced many excellent musicians. He flourished in the first half of the last century, and was organist of the churches of St. Peter and Paul in the city of Weimar, and is said by Mattheson to have ranked among the most famous organists and composers for the organ of his time.

The friends of music have the highest obligation to him, as the author of a laborious and most valuable work, compiled by him, and published at Leipsic in 1732, entitled *"Musicalisches Lexicon, oder Musicalische Bibliothec,"* in a large octavo volume, containing not only an explanation, in the manner of Brossard, of all the terms used in music, but memoirs of musicians in all ages and all countries, from the first institutors of the science down to his own time.

WALTHER, (Johann) one of the most celebrated contrapuntists of the sixteenth century, was chapel-master to the elector Maurice of Saxony, at Dresden. In the library of the duke of Saxe Coburg is to be found a manuscript collection of German and Latin hymns, which were sung by the Protestants in the time of Luther. It has the following motto:

"Si nescis Christum et vincis Ariona cantu
Debetur musis gloria nulla tuis."

The greatest of his works is, however, the one entitled *"Wittembergisch Teutsch Geistl. Gesangbüchlein mit 4 und 5 stimmen, durch Johann Walthern, Churfürstlichen von Sachsen Sengermeistern aufs neue mit Vleiss corrigirt, und mit vielen schönen liedern gebessert und gemehrt,"* Wittenburg, 1544. It contains sixty-three German hymns for four, five, and six voices, and thirty-seven Latin hymns for four and five voices.

WANHAL, (Johann.) See Vanhall.

WARE (F.) was born about the year 1775. He was for many years first tenor player at the theatre royal Covent-garden; he was also leader of the concerts at the music-hall in Liverpool, and at Vauxhall. At present he is first tenor at the King's theatre in the Haymarket.

WARREN, (E. T.) an English musician, and author of a work entitled *"Reliques of Ancient Music."* He also published an annual collection of catches and glees, and a monthly collection of the same, both of which works are still in high repute. He flourished in the last thirty years of the eighteenth century.

WARWICK (Thomas) was organist of Westminster abbey, and also one of the organists of the chapel royal. He composed a song in forty parts, which was performed, in 1635, by forty musicians, before king Charles II.

Sir Philip Warwick, secretary of the

treasury in the reign of Charles II., was his son.

WATKINS, (Thomas Philip) born in the year 1799, was placed at an early age, by the Earl of Darlington, under the tuition of W. H. Ware, the leader at Covent-garden theatre, and at the age of fifteen was engaged as a performer in the orchestra there. He was also a short time under Griffen for the piano, Lanza for singing, and Eley for composition. At eighteen he became a performer at the king's concert of ancient music. In 1819, he was placed by Mr. Bishop in the Philharmonic band, and, in 1821, was reengaged by Bishop for the proprietors of Covent-garden, at a liberal salary, as second leader, and the same year was elected a member of the royal society of musicians. He has written various songs, glees, and piano-forte sonatas, but none of which are as yet published.

WATSON, (Thomas) an English musician and poet, published in London, in 1590, a work entitled "*The first Set of Italian Madrigals Englished, not to the Sense of the original Dittie, but after the Affection of the Noate.*" Some of the works of Luca Marenzio are in this collection.

WEBB, (Daniel, Esq.) an English author and amateur musician, published in London, in the latter part of the last century, a work entitled "*Observations on the Correspondence between Poetry and Music.*" He died in 1798.

WEBBE (Samuel) was born in 1740. His father was of high respectability and independent fortune, but dying suddenly at Minorca, whither he went to assume an office under government, while his son was an infant, and the family property being alienated from the rightful descendants, his widow was reduced to such comparative indigence, that her son received but very little education, and was apprenticed to the trade of cabinet-maker, at the very early age of eleven. His disposition was averse from so mechanical an employment; and his indenture was no sooner concluded, than he determined not to follow his trade. He applied himself to the study of Latin. His mother died in less than a year after this period, and he had recourse to copying music for his support, though as yet wholly unacquainted with the art, to which, however, he was very much attached. From a German professor, named Barbandt, organist to the Bavarian chapel in London, with whom he became acquainted in the course of his business as a copyist, he acquired the rudiments of music. In the mean time his industry was so unceasing, that, when fully employed, he would write from five in the morning till twelve at night, and when this was not the case, he pursued the study of music; having also obtained a respectable knowledge of Latin, he turned to the acquisition of French. At the age of twenty-three he married, and the birth of a child added to his difficulties. His ardour for knowledge, however, seemed to augment with his embarrassments, and he now engaged an Italian master. Soon after this he began to teach music, and to compose; and scarcely a year passed without his receiving a prize medal, and sometimes two, for his glees, from the glee club, down to the time when this donation to merit was discontinued. He subsequently acquired a competent, and indeed extensive, knowledge of the German and Hebrew; nor did he neglect the manly exercises, for he is said to have excelled both in fencing and dancing. These high accomplishments were accompanied with a simplicity and goodness of heart, which endeared him to the whole circle of his connections.

Webbe's glees and part-songs have been collected and published in three volumes, and they amount to no less than one hundred and seven compositions. We have subjoined the list, and this collection, though it by no means comprises all his works, for he has written masses and songs which have attained a great celebrity, may yet be considered as comprehending those parts which have most essentially contributed to his fame; "*As o'er the varied meads,*" "*A generous friendship,*" "*As Nancy danced,*" "*Arise, ye winds,*" "*As the moments roll,*" "*Around the festive*

board," "*Alas, how vain,*" "*Awake, sweet muse,*" "*Belinda's sparkling wit,*" "*Bacchus, Jove's delighted boy,*" "*Breathe soft, ye winds,*" "*Balmy zephyrs,*" "*Bid me, when forty winters,*" "*Come live with me,*" "*Come rosy health,*" "*Cecilia more than all,*" "*Cupid, my pleasure,*" "*Come push round,*" "*Discord, dire sister,*" "*Daughter sweet,*" "*Divine Cecilia,*" "*Fair eye of night,*" "*Glorious Apollo,*" "*Great Bacchus,*" "*Hither, all ye loves,*" "*Hail, happy meeting,*" "*Hence, all ye vain delights,*" "*Hail, music,*" "*If love and all the world,*" "*In care and sorrow,*" "*I'll enjoy the present time,*" "*Let not love,*" "*Live to-day,*" "*Music 's the language,*" "*Me Bacchus fires,*" "*My fair is beautiful,*" "*My name it is slight,*" "*Now I'm prepared,*" "*Non fide al mar,*" "*O night,*" "*O love,*" "*On his death-bed,*" "*O come, O bella,*" "*Pretty warbler,*" "*Quand' io bevo,*" "*Rise, my joy,*" "*Sister of Phœbus,*" "*Seek not to draw me,*" "*Surely that's the charming maid,*" "*Since I'm born a mortal man,*" "*So full of life,*" "*Swiftly from the mountain's brow,*" "*Sweet bird,*" "*To me the wanton girls,*" "*Thy voice, O harmony,*" "*The Spring,*" "*To the festive board,*" "*There behold the mighty bowl,*" "*'Tis beauty calls,*" "*The mighty conqueror,*" "*Thy beauteous eyes,*" "*The death of fair Adonis,*" "*The girl that I love,*" "*To the pale tyrant,*" "*The sun that sets,*" "*To the gods of the ocean,*" "*The man who in his breast,*" "*The fragrant painting,*" "*The gods of wit and wine,*" "*To love I wake,*" "*The glorious sun,*" "*True as the needle,*" "*To a heart full of love,*" "*The blossom so pleasing,*" "*When innocence and beauty,*" "*When charming Chloe,*" "*When shall we three meet again,*" "*Who can be happy,*" "*When winds breathe soft,*" "*When nature formed,*" "*Where'er my Delia comes,*" "*Wine gives the lover vigour,*" "*Wanton gales,*" "*What bright joy,*" "*When we dwell,*" "*We our short lives will measure,*" "*Where hapless Ilion,*" "*What may arrive,*" "*With breath,*" "*Wine and good cheer,*" and "*You gave me your heart.*"

WEBBE, (Samuel, jun.) eldest son of the preceding, was born in London about the year 1770. He received his principal instructions in music from his father, and early in life was considered an excellent pianist and organist. He soon also attained eminence as a composer of part-songs; one or more of his works of that description, having been adjudged the prize medal from the glee club. About the year 1798, we believe, he settled in Liverpool for some time. He has since, however, returned to London, where, a few years since, he engaged with Messrs. Logier and Kalkbrenner in the conduct of a musical school, on Logier's system. He is at present organist of the Spanish ambassador's chapel, near Manchester-square. Amongst his numerous vocal works we can mention the following. Songs: "*I'll sing of love,*" "*Farewell to Northmaven,*" "*Harp on the Willow,*" "*Love wakes and weeps,*" "*Ode to Solitude.*" Duet: "*In Celia's face.*" Glees: "*Stay, oh, stay, thou lovely shade,*" three voices; "*Six Airs from Beggar's Opera, harmonized;*" "*One morning very early,*" four voices; "*Come away, death,*" four voices; and "*Gentle stranger, have you seen.*" Webbe has also ably arranged, as motets, seven different pieces from the well-known "*Passione*" of Haydn. He has also composed a "*Paternoster,*" and other music for the Catholic church, some of which may be found in Novello's collection of motets.

WEBER, (Bernhard Anselm) chapel-master to the king of Prussia at Berlin, was born at Manheim in 1766. He was first educated for the church, at the same time receiving instructions in music from the abbé Vogler, Holzbauer, and Einberger. In 1787, he was elected conductor of the orchestra in Grossmann's theatre at Hanover. Here he remained three years, when he was invited by the abbé Vogler to accompany him in a journey through part of Germany, Holland, and the north of Europe. They remained for some time at

Stockholm, where Weber produced a mass, a Te Deum, and several other pieces for the church. In 1792, we find him at Berlin, from whence, in the following summer, he proceeded to Vienna, where he became known to the celebrated Salieri, who gave him much encouragement in theatrical composition. He was appointed to his first-named situation in the year 1803. His works consist chiefly of dramatic pieces and piano-forte music, bearing date from the year 1784 to 1810.

WEBER, (Dionys) a vocal and instrumental composer, resident at Prague in the year 1800. He is considered in Germany to be a man of much talent.

WEBER, (Dr. Friedrich August) a physician at Heilbronn, was born there in 1753. He was a distinguished musical amateur and composer, and wrote many theoretical and practical works. He died at Heilbronn in 1806.

WEBER, (Georg) organist of the ducal chapel at Wurtzburg in 1807, was considered an eminent organist, pianist, and professor of music. Some of his works, both instrumental and vocal, have been published.

WEBER, (Gottfried) a professor of music at Manheim, was born in 1779. He published several masses and other sacred pieces, also some part-songs, dedicated to the abbé Vogler, and various operas of instrumental music. His best works bear date from the year 1807 to 1813.

WEBER, (Edmund von) director of the music at the court theatre in Salzburg, in 1797, was a pupil of Haydn. He is elder brother of the celebrated C. M. Von Weber. Some of his instrumental works have been published. He has also composed some dramatic pieces.

WEBER, (Carl Maria von) younger brother of the preceding, was born in 1786, or, according to another account, in 1787, at Eutin, a small town in Holstein. His father gave him a most liberal education, and in this he was assisted by his son's very early predilection for the fine arts, particularly painting and music.

The first regular instruction he received on the piano-forte, the instrument on which he has gained such a high reputation as a player, was from Heuschkel, at Hildburghausen, in 1796, and it is to this severe and learned master that Weber owes his energy, distinctness, and execution. The more his father perceived the gradual developement of his talents, the more anxious he was to sacrifice every thing to their cultivation; he therefore took his son to the famous Michael Haydn, at Salzburg. Owing to the austere manners of this master, young Weber profited but little by his instructions, though he made great exertions to learn.

About this time (1798) he published his first work, six fugues in four parts, which are remarkable for their purity and correctness, and received the praise of the *Musikalische Zeitung*. At the end of that year, Weber went to Munich, where he was taught singing by Valesi, and composition, as well as the piano-forte, by Kalcher. To him he is indebted for a full knowledge of the theory of music, and for a skilful and ready use of all the means it furnishes to the composer. Weber was now more indefatigable in his studies than ever, and began to apply himself to one particular branch of the art, in preference to the rest—the operatic music. Under the eyes of his master, he wrote an opera, "*Die Macht der Leibe und des Weins*," (The Power of Love and Wine) a mass, and several other pieces; but all these were judiciously committed to the flames.

Soon after this, Weber, in the fulness of his lively, youthful spirits, entertained an idea of rivalling Sennefelder, of lythographic celebrity, and he went so far as to say, that the invention was his, and that he used machines more adapted to the purpose. In order to pursue his plan on a grand scale, he removed with his father to Frisberg, in Saxony, where the best materials were most conveniently at hand. The tediousness of so mechanical a business, however, could not fail very soon to tire a mind accustomed to more refined occupations, and the young speculator resumed, with redou-

bled vigour, his study of composition. While a youth of only fourteen, he wrote the opera "*Das Waldmädchen*," (The Girl of the Wood) which was performed for the first time in 1800, and received with great applause at Vienna, Prague, and Petersburg. This opera spread, indeed, much further than the composer afterwards wished, considering it as a very immature and juvenile production.

An article in the *Musikalische Zeitung*, excited in the young composer the idea of writing in an entirely new style, and to bring again into use the ancient musical instruments, which then were nearly forgotten. For this purpose he composed, in 1801, at Salzburg, the opera "*Peter Schmoll and his Neighbours*," of which Michael Haydn thus expresses himself in a letter: "As far as I may pretend to judge, I must truly and candidly say, that this opera not only possesses great power and effect, but is composed according to the strict rules of counterpoint. To spirit and liveliness, the composer has added a high degree of delicacy, and the music is moreover perfectly suited to the meaning of the words." An equally flattering testimony he received from another of his masters, who concludes thus, "*urit, maturè ut Mozart.*"

During one of his many professional travels with his father, in 1802, to Leipsic, Hamburgh, and Holstein, his principal occupation was to collect and study all works on the theory of music; and prompted by the doubts he entertained as to the correctness of most of them, he commenced studying harmony once more from its very elements, with a view of constructing an entire new system of music. The work entitled "*Vogler*, 12 *Chorüle*," by Sebastian Bach, analyzed by C. M. Von Weber, may be considered as the fruit of those researches, and is equally interesting and instructive.

Soon after this, we find him entirely left to himself in the great musical world of Vienna, in the midst of Haydn, Vogler, Stadler, &c. Instead of being drawn away from his art by the innumerable amusements of so gay a city, he was for a considerable period more deeply engaged than ever in study with the abbé Vogler, who was extremely pleased with the earnest and unabated application of his pupil. During all this time, only two of his works, if they merit that name, appeared in print, a set of variations, and Vogler's opera "*Samori*," arranged for the piano-forte. After having finished his musical education at Vienna, under Vogler, he was called to Breslau, in the character of *maestro di capella*. As he had to form here an entirely new orchestra and corps of singers, he was furnished with a very favourable opportunity to improve himself in the knowledge of effect. The only work of consequence during his Silesian visit, was the opera of "*Rübezahl*," i. e. "*Number Nip*," of which the ill-famed mountain ghost has furnished the subject.

The commencement of the great Prussian war in 1806, obliged him to quit his post at Breslau, and he entered the service of the duke Eugene of Wurtemburg. Here he wrote two symphonies, several concertos, and various pieces for wind instruments. He also published, at this time, an improved edition of his opera, "*The Maid of the Wood*," under the title of "*Silvana*," a cantata, "*Der erste Ton*," some overtures for a grand orchestra, and a great many solo pieces for the piano-forte.

In 1810, he set out on another professional tour, upon a better concerted plan than before. At Frankfort, Munich, and Berlin, his operas were performed with much success, and his concerts were well attended. Once more assisted by the experience and knowledge of Vogler, who had then two other young artists of great talent with him, Meyerbeer and Gausbacher, he composed the opera "*Abu Hassan*," at Darmstadt, in 1810.

From 1813 to 1816, Weber was the director of the opera at Prague, which he organized quite anew, and wrote here his great cantata, "*Kampf und Sieg*," a most imposing composition. After the object of his visit to Prague was fulfilled, he once more travelled without any permanent appointment. Though he received the most hand-

some offers from all parts of Germany, he did not accept of any, until he was called to Dresden, for the purpose of forming there a German opera. Such an invitation he could not resist; and it is to this opera that he has for years devoted, *con amore*, his whole attention and activity.

It is pleasing to observe, that his labours in this department were not only crowned with complete success, but received the most flattering acknowledgment. It would, indeed, have been difficult to find a man more fit for such an undertaking than Weber, who unites so many splendid talents. He is a very original and learned composer, one of the greatest piano-forte players of the present day, and an extremely spirited director of the orchestra. To these he adds a thorough knowledge of the whole theory of music, of dramatic and operatic effect, and the greatest skill in blending the various instruments. Besides which, he is perhaps not excelled by any artist, except by Beethoven, as a man of general knowledge and polite literature. He is still in the capacity of director of the German opera at Dresden, but two years ago had leave from his sovereign to produce his opera "*Der Freischütz*," at Berlin; and in November, 1823, his opera "*Euryanthe*," at Vienna.

His works that have appeared in print are very numerous. They consist of pieces for various instruments, namely, concertos, concertinos, pot-pourries, for the piano-forte, the clarionet, the hautboy, bassoon, and violoncello; of sonatas, variations, poloinoises; of grand symphonies, overtures, and of many operas, among which the most important are, "*Silvano*," "*Abu Hassan*," "*Der Freischütz*," and "*Euryanthe*." His vocal compositions, in four parts, with accompaniment for the piano-forte, deserve particular notice, and principally the "*Leir und Schwerdt*," by Körner, in which he has shown his talent for poetry and declamation. He is at present engaged in a work similar to Gretry's essay on music, called "*Kunstlerlehren*," which promises to be highly interesting. His "*Freischütz*," the words by Kind, has elevated him, as an opera composer, above all his German contemporaries: since Mozart's *Zauberflöte*, no other German opera has become so popular, or received such universal applause. The judgment, however, of the public is not a test till time has settled it, and it would be uncandid to apply it as such, at present, to Weber's work. Those who have heard the beautiful national melodies which are so frequently sung in every part of Germany, by all classes down to the peasant, the hunter, and the labourer, will agree, that "*Der Freischütz*" is not *original*, at least so far as melody is concerned. "*Der Jägerchor*," for instance, one of the most favourite airs in the whole opera, has been known in Germany, though perhaps with a slight variation, more than fifty years, and the same may be said of many others. The revival and improvement of beautiful ancient melodies, by so skilful a hand as Weber's, aided by powerful dramatic and scenic effect, which he understands so well, besides the attraction which so wild and extravagant a story could not fail to produce, have mainly contributed to render the "*Freischütz*" popular. *Suum cuique!* The critical writers of Germany have justly appreciated the overture as being strictly appropriate, and indicative of what is to follow.

His last opera, "*L'Euryanthe*," or, as the ardent people of Berlin have named it, "*L'Ennuyante*," was produced at Vienna, in November, 1823, and did not succeed. It is too serious, and the subject, by Madame Chezy, is, like most of her stories, feeble and uninteresting.

WEBERLING, (JOHANN FRIEDRICH) violinist in the chapel of the duke of Wurtemburg, was born at Stuttgard in 1758. He published three concertos for the violin, composed in a brilliant style, three solos for the violin, three concertos for the horn, and several duos, variations, &c. for the flute. The latest of his works known to us is entitled "*Douze Variations pour deux Flûtes sur l'Air 'Der Vetter Michel, &c.'*" Hamburgh, 1800.

WECKMANN, (MATHIAS) organist of

St. James's church at Hamburgh, was born in 1621. He was a pupil in singing of J. Gabrieli, and in composition, of chapel-master H. Schutz. He sang in the elector's chapel at Dresden till the change of his voice, when he applied himself more especially to the organ, and was soon nominated by the elector, court-organist. He was thence invited to Nykœping, in Denmark, by the prince royal of that country, who appointed him his chapel-master; but shortly after dying, Weckmann returned to his organist situation at Dresden, which he only quitted some years afterwards for his more lucrative appointment at Hamburgh, where he died in 1674. He published, amongst other works, "*Canzones pour deux V., Basson, et B. C.*," Dresden, 1651.

WEELKES, (Thomas) organist of Winchester, and afterwards of Chichester, was the author of a set of madrigals for three, four, five, and six voices, printed in 1597. He published also, in the year following, ballets and madrigals to five voices, with one to six voices, in 1600; "*A Set of Madrigals in six Parts;*" and, in 1608, "*Ayeres or Phantasticke Spirites for three Voices.*" He likewise composed many services and anthems, which are well known and much esteemed. There is a madrigal of his composition printed in the *Triumphs of Oriana*, and an anthem in Barnard's collection.

Several of the madrigals of Weelkes are still highly esteemed and frequently performed by English glee singers. Among these are "*Welcome, sweet pleasure,*" and "*The Nightingale.*"

WEICHMANN, (Johann) a German musician. Amongst his works are "*Musica, or the Art of Singing,*" 1647; and various ballets, courantes, allemandes, and sarabands, for two voices or instruments, Konigsberg, 1649.

WEICHSEL, (Carl, jun.) an excellent violinist, and brother of the celebrated Mrs. Billington. He was a pupil of W. Cramer, and for several seasons led the orchestra at the King's theatre. He published some violin music in London, as also at Vienna, between the years 1790 and 1800.

WEIGEL sen., a celebrated violoncellist, resided at Vienna about the year 1772. He was a member of the chapel royal there.

WEIGEL, (Joseph) son of the preceding, and chapel-master and conductor of the orchestra at the theatre royal in Vienna, was born there in 1765. He was a pupil of Albrechtsberger and Salieri. He wrote several dramatic pieces of considerable merit for the Vienna theatre; on the appearance of one of which, "*La Principessa d'Amalfi,*" opera buffa, 1794, he received a very flattering letter of approval from the great Haydn, who named the piece a *chef-d'œuvre.* In 1802, Weigel was appointed chapel-master, &c. at Stuttgard, where he probably is still residing.

WEIGEL or WEIGL, (Thadaus) younger brother of the preceding, and also a composer to the theatre royal at Vienna since the year 1797; he has produced many dramatic pieces of merit, and, in 1804, was appointed to the situation of director of the music at the theatre royal, in the place of Süssmeier.

WEIMAR, (Georg Peter) music-master at the gymnasium in Erfurt, was born near that town in 1737. He was considered a very excellent master, and published, amongst other works, "*A Method for Singing,*" Leipsic, 1795, and various sets of cantatas, motets, and hymns. He died in 1800.

WEINLICH, (Christian Ehregott) music director in the church of the holy cross at Dresden, was born in 1743. He was a pupil of Homilius, and, in 1767, was appointed organist of the reformed church at Leipsic, whence he removed to the same situation in Dresden, being also nominated chorus-master to the opera buffa there. He composed various oratorios of considerable merit; also some instrumental music. His works bear date between the years 1775 and 1801.

WEISS (C.) was born at Muhlhausen, in Switzerland, and accompanied an English nobleman to Rome in 1760, in the capacity of music-master. Through the interest of

his pupil, he afterwards established himself in London, where he died in 1795. He held in this country the situation of first flutist in the private concerts of George III. His playing was much admired, and he also composed some good music for his instrument.

WEISS, (Carl R.) son of the preceding, is a native of Muhlhausen. He received musical instructions from his father from so early an age, that he played a concerto on the flute when only nine years old. His father, however, would not consent to his following the musical profession; he was therefore, much against his inclination, sent into a counting-house, the routine of which so disgusted him that he soon neglected his business, and was sent to Paris, and thence proceeded to Italy. In Bergamo he was introduced to the eminent composer Mayer: from that moment his only delight consisted in music paper, and he entertained a hope that his father would still allow him to follow the stream of nature, and embrace music as his profession. This, however, was not the case; but three years afterwards, being in Naples, a singular circumstance afforded him an opportunity of breaking what he conceived to be his mercantile chains. He was invited every evening, at that time, to musical parties, and thus again was obliged to neglect his mercantile occupations. His employer, who was a rich merchant, reproaching him for this want of attention, said that he must either give up the mercantile or the musical pen, for that one combining with the other formed bad harmony. "I think you are right," exclaimed Weiss, "and I will avoid these discords by leaving you." Scarcely had he pronounced these words, when an eruption of Mount Vesuvius gave the signal of alarm throughout the town. Weiss, although not superstitious, could not help feeling at that moment, that his new career would not always be accompanied with sunshine. Still he was delighted at having obtained his freedom from the counting-house, and was directly advised by his friends to settle as a professor of the flute at Naples. His first pupil was the son of the princess Filangini, and he was proceeding with very good prospects, when he found that his presence in Naples interfered with the business of a valued friend, who was also a flute-master. He therefore decided to leave Naples for Rome, where he gave his first concert, which, unexpectedly, was so crowded, that he cleared in one evening as much as he got in a whole year from his mercantile pursuits. The idea of going to England to join his father, who was living here, was now constantly present to his mind. He first, however, travelled further in Italy, and being in Genoa at the time the English troops took possession of that town, circumstances obliged him to accept an offer of employment, as clerk in the office of sir John Dalrymple. The Italian levy being discharged at the expiration of two years, Weiss proceeded to Milan, and thence to Geneva, where he procured an introduction to Madame de Stael, who promised him good letters for England, but died before he required them. He now determined to proceed to London without any letters of introduction, and after the usual difficulties in making talents known in a foreign country, has settled in London, with a considerable share of patronage both as composer and performer. At the end of the season of 1821, Weiss left London, on a tour to Brussels, Spa, and Aix-la-Chapelle. When he arrived at Lille, his passport was not returned from the minister in Paris, and having no connection in Lille, he did not wish to comply with the prefect's order to remain until he received his document. He therefore took the diligence next morning for Brussels without passport. No unpleasant rencontre happened until he left Spa for Aix-la-Chapelle. On the frontier of Prussia and the Netherlands, he was requested to show his passport. Weiss explained the matter, by saying that he was requested by the amateurs of music to go to Aix-la-Chapelle to give a concert. His name was not unknown to the officers, but they insisted on having evident proofs that he was a performer. Weiss had then no other choice left but to take out his flute,

when, after a short prelude, he was allowed to pass.

The following list contains his principal works: "*A Concerto in D for the Flute, with Accompaniment of a full Band,*" Op. 1, Paris; "*Capriccio, or Studies on Modulation for two Flutes,*" Op. 2, (Clementi); "*Two hundred Studies for the Flute, in Seven books,*" Op. 3, (Clementi); "*Potpourri for three Flutes,*" Op. 11; "*Fantasia on 'God save the King,' for Fl. and P. F.*" Op. 12. Here it must be observed, that a few incorrect copies have been unfortunately circulated, which gave rise to an undeserved opinion, that Weiss was a stranger to the rules of harmony. "*Brûlant d'Amour;*" "*Fantasia for the Flute and P. F.*" Op. 13; "*Catalaniana, ditto,*" Op. 14; "*Six Fantasias, ditto,*" Op. 20; "*A Pastoral Duet for two Flutes, with a characteristic Prelude for the P. F.*" Op. 21; "*Solo Cantabile for the Fl. and P. F.*" Leipsic; "*Introd. and Di tanti palpiti for the Fl. and P. F.*" Op. 23; "*Tenth Fantasia on the Blue Bells of Scotland for Fl. and P. F.*" Op. 24; "*Three familiar Duets for two Flutes,*" Op. 27; "*Trios for three Flutes,*" Op. 29; "*Second Theme for the Fl. and P. F.*" Op. 36, Paris; "*Fifth Trio for three Flutes,*" Op. 39; "*Hail Britannia,*" Op. 43, a song in commemoration of the coronation of his majesty George IV. "*Immortal Laurier, Fantasia for the Fl. and P. F.*" Op. 44; "*Two Trios for three Flutes, in sharp and flat Keys, with the Battle of Waterloo;*" "*New Methodical Instruction Book for the Flute,*" Op. 50, (Milhouse); "*Theme for the Fl. and P. F.*" Op. 51; "*Fantasia on a favourite French Air for the Fl. and P. F.*" Op. 54; "*Six English Melodies for one and two Voices and a P. F.*" Op. 62; "*Finishing Section for the Flute, being the second Part of his Instruction Book,*" Op. 63; "*Studies for a Flute, down to A and G,*" Op. 64; "*Five Italian Melodies on the poetical words of Sapho, for one and two Voices and a P. F.*" Op. 66; "*Mélodies Pastorales d'une ou deux Voc. avec Acc. de P. F. sur les Paroles tirées des Ouvrages de Virgile, Sapho, et Anacréon, dédiées à ses Compatriotes,*" Paris; "*The Nightingale;*" "*Twelve Solos for the Flute,*" Op. 68; "*La Bonbonnerie Musicale, for two Flutes,*" Op. 69; "*Arpeggiando e Modulante, Twelve Preludes,*" Op. 70; and "*Les Fleurs de la Musique.*"

WEISS, (Franz) an instrumental composer, probably resident at Vienna, has published there the following works since the year 1802: "*Trois Quatuors pour 2 V., A., et Vc.*" Op. 1; "*Trois Duos pour 2 V.,*" Op. 2; "*Caprices et Variat. pour une Fl.*" Op. 3; "*Gr. Sonate pour le Clav.*" Op. 4, 1803; "*Gr. Quintuor pour 2 V., 2 A., et Vc.*" Op. 5; "*Gr. Sonate pour le Clav.*" Op. 6.

WEISS, (F. X.) a German pianist and composer, has published the following amongst other music: "12 *Lieder*, 1*r. Theil,*" Augsburg, 1799; "12 *Lieder* 2*r. Theil,*" Augsburg, 1799; "6 *Lieder von Mattheson*, 3*r. Theil,*" Augsburg, 1800; "*Lieder zu* 4 *Singstimmen mit Begleit von* 4 *Saiten Instrumenten* 4*r. Theil,*" Vienna; "*Allegri di Bravura per il Cembalo,*" Zurich, 1807.

WELDON, (John) a native of Chichester, received his instruction in music from John Walter, organist of Eton college, and afterwards from Henry Purcell. From Eton he went to Oxford, and was appointed organist of New college; but, in 1701, he was appointed a gentleman extraordinary of the royal chapel, and, in 1708, succeeded Dr. Blow as one of his majesty's organists. In 1715, upon the establishment of a second composer's place, Weldon was admitted to it. He had been but a short time in this station before he gave a specimen of his abilities in the composition of the communion service, as well as by the several anthems required by the conditions of his appointment.

At the same time that Weldon was organist of the royal chapel, he held the same situation in the church of St. Bride's, London; and king George I. having presented the parish of St. Martin in the Fields with an organ, Weldon, perhaps in compliment

to the king, was chosen organist. He was a very sweet and elegant composer of church music. This composer died in 1736, and was succeeded in the king's chapel by the late Dr. Boyce.

WELSH, (THOMAS.) This eminent English musician is a native of Wells, in Somersetshire. At the age of six he was a chorister in the cathedral, and by singing the anthems on Sundays attracted the lovers of music from Bath, Bristol, Bridgewater, and still more distant towns, so that on the Saturdays the city hotels felt the increase of visitors, and on Sundays the church was crowded to excess. The reputation of so young a singer, soon reached the ears of Mr. Sheridan, who sent to Wells and engaged the lad for the oratorios, then conducted by Linley, at the Opera-house in the Haymarket. On his first performance the boy founded a reputation, which, until that period, it had never been the fate of any child to enjoy: the attraction of his voice and style of singing was prodigious, and an engagement followed for the stage, during which he performed in many operas, written expressly to exhibit his powers. The first was *The Prisoner*, by Attwood; this was succeeded by *The Prize*, *The Adopted Child*, *The Mariners*, *The Cherokee*, and *Lodoiska*. It was remarkable that Storace betrayed a wish to suppress the growth of the boy's reputation, and refused to compose for him, so that, had not Mr. Kemble the manager insisted on the production of *The Cherokee*, and the beautiful song "*Sweet bird*," in the opera of *Lodoiska*, his fame (owing to the unkindness of Storace) would have been suffered to fade, instead of grow, as it did, to high importance. Through the liberal feelings of Mr. Kemble, who bestowed great pains on him, he was also brought into notice as an actor; Mr. Kemble conceiving, on Welsh's performing the character of *Prince Arthur*, in *King John*, that he displayed a mind well suited to the stage.

His musical education, however, still continued to be carefully attended to, and his masters were Horn senior, John Cramer, and Baumgarten; with the last gentleman he studied the theory of music, and was his favourite pupil. The works produced by Welsh, when about twenty-three years of age, were the farces of "*The Green-eyed Monster*," and "*Twenty years ago*," at the Lyceum theatre, and a full opera at Covent-garden entitled "*Kamskatka*," which, although not successful as a drama, gave the composer of the music great scope, and placed Welsh high in his profession, for taste and song writing, and ability in the arrangement of the orchestra. The chorus which commenced the opera, as well as many others in the piece, was beautifully constructed, and received decided marks of public admiration, by frequent encores. For some time we have not seen, which we regret, any theatrical compositions of Welsh; but his time has been well employed for the gratification of the public, in teaching pupils for the stage, and in this department he has no rival. Sinclair, Charles Horn, Miss Stephens, Miss Merry, and Miss Wilson, are the persons who, fortunately for themselves and the public, became his apprentices, and made their *débuts* under his direction and care.

There is now another young lady under his tuition, a sister of Miss Wilson; and from the uniform success with which his pupils have been distinguished, great expectations are entertained, and much anxiety felt, by the admirers of the science, to witness her efforts as a candidate for public applause. We cannot avoid here observing, that Welsh appears to have studiously endeavoured to give to his female pupils each a different style; perhaps the natural ability of each may have marked the line best suited to their respective talents, which, under so judicious a master, would of course be embraced as affording legitimate grounds for discrimination. Welsh has informed the writer that his new pupil has a most extraordinary voice, peculiar for sweetness, and a quality capable of great pathos. He speaks of Mrs. Bland as the most affecting singer he ever heard in her style; and as he considers her chaste and simple singing more worthy to be followed as a school, than that

of highly ornamented and more extravagant performances, he intends, as far as possible, to direct his efforts, while preparing Miss E. Wilson for the stage, so as to secure to her the valuable power of touching the feelings and charming the heart as Mrs. Bland did, by unaffected grace, rather than astonishing the ear by the execution of rapid passages, which, for the most part, invade and corrupt that oratorical propriety, which should be the basis of all good singing. Welsh has lately published at the Harmonic Institution the following glees, songs, &c. Piano-forte: "*Sonata, with 'Water parted from the sea,'*" No. 1. "*Sonata, with 'Vaghi colli,'*" dedicated to Miss Burnand, No. 2. Quadrille: "*The Argyll Quadrille, with an Introduction.*" Songs: "*Bounding billow, cease thy motion;*" "*Forget me not;*" "*Henry;*" "*I've seen the sweet delights of May;*" "*Poor Zayda;*" and "*The Pledge of Truth.*"

WENK, (A. H.) secretary to the duke of Saxe Gotha, is considered as a good composer, pianist, and performer on the harmonica. He resided for many years, up to the year 1808, at Amsterdam. He was a violin pupil of Hatasch, and studied the piano and composition under G. Benda, with whom he resided for some time at Paris, where, and subsequently at Leipsic, he published some instrumental music.

WENKEL, (Johann F. G.) organist at Uelzen, in the duchy of Luneberg, was born in 1734. He first studied the organ and composition under Schroeter, and in 1756 went to Berlin, where he formed an acquaintance with Bach, Marpurg, and Kirnberger, through whose interest he obtained the situation of singing-master at the secondary school in Berlin. After remaining there seven years, he was invited to Stendal, as director of music in the four principal churches. In 1768, he quitted that situation for the place of organist at Uelzen, where he was still living, in 1791, with the reputation of being one of the best organists, pianists, and composers of Germany. His works are principally instrumental.

WENSLEY, (Miss Frances Foster.) This young lady has become known in the musical world by the publication of four songs of considerable merit. They are composed rather in the style of Haydn's canzonets, and the accompaniments for the piano-forte are rich and original, especially in the Ode to Harmony.

WENT, (Johann) a violinist and instrumental composer at Vienna since the year 1792. Amongst his works are "3 *Quartetti à 2 V., A., et B.*" Op. 1, Offenbach, 1792.

WERCKMEISTER, (Andreas) the son of a brewer at Benneckenstein, a small town in Thuringia, was born in 1645. After the usual school education, he was sent to the college of Quedlinburg, and, having much improved himself in music, was some time afterwards invited, by the council of Hasselfelde, a city in the principality of Blankenburg, to become their organist. While in this employment, he was sent for to the same office at Elrich, but was prevented from going thither by the duke Rudolphus Augustus, who wished to keep him within his own district. Being, however, invited, in the year 1674, to Elbingerood, with the offer of the places of organist and recorder of the town, he was permitted to accept them. He was some time afterwards appointed organist of the church of St. Martin, at Wallerstadt, in which station he died, in the year 1706. His works are "*Orgel Probe,*" printed in 1681; "*Musicæ Mathematicæ,*" in 1687; "*Sonatas for a Violin, with a Thorough-Bass,*" in 1689; "*Musicalische Temperatur,*" in 1691; "*A Treatise, in German, on the Use and Abuse of Music,*" printed in the same year; "*Hypomnemata Musica,*" in 1697; "*Erweiterte Orgel-Probe,*" in 1698; "*Cribrum Musicum,*" in 1700; "*A Translation of Steffani's Letters, with Notes,*" in 1700; "*Reflections on Thorough-Bass,*" in German, without a date; "*Harmonologia Musica,*" in 1702; "*Organum Gruningense redivivum,*" in 1705; and "*Musical Paradoxal Discourse,*" published the year after his death.

WERNER, (G. J.) chapel-master to

prince Esterhazy at Eisenach, in Hungary, about the year 1736, was the predecessor of Haydn in that office. He composed several cantatas, and a curious work entitled "*Neuer und sehr curios Musickalischer Instrumentalkalender Parthien Weiss, mit 2 V. und B. in die 12 Jahrmonate eingetheilet und nach eines jedweden Art und Eigenschaft mit Bizzarrien und seltsamen Erfindungen,*" Augsburg, 1748.

WERNER, (JOHANN GOTTLOB) formerly chorister in Hohenstein, and afterwards music director at Merseburg, published at Leipsic a work entitled "40 *Orgelstucke für angehende Orgelspieler, nebst bemerkungen, 2 Abtheilungen;*" also the following: "*Two hundred and forty-one Preludes;*" "*Two Interludes and four Variations;*" "*Eight Choral Preludes;*" "*Twelve Miscellaneous Organ Pieces;*" and "*Choral-Buch zu den neuen protestantischen gesangbüchern vierstimmig fur die Orgel ausgesetzt nebst Vor und Zwischenspielen;*" Leipsic, 1815. This volume contains all the best old German church melodies from the time of Luther.

WESLEY, (CHARLES.) This celebrated musician was born at Bristol in 1757. He is the son of the Rev. Charles Wesley, and nephew to the late John Wesley, the leader of the Methodists. His musical genius was observed when he was not quite three years old, when he surprised his father by playing a tune on the harpsichord readily, and in just time. Soon afterwards he played several others. Whatever his mother sang, or whatever he heard in the streets, he could, without difficulty, make out upon this instrument. Almost from his birth his mother used to quiet and amuse him with the harpsichord. On these occasions, he would not suffer her to play only with one hand, but, even before he could speak, would seize hold of the other, and put it upon the keys. When he played by himself, she used to tie him by his back-string to the chair, in order to prevent his falling. Even at this age, he always put a true bass to every tune he played. From the beginning he played without study or hesitation. Whenever, as was frequently the case, he was asked to play before a stranger, he would invariably inquire in a phrase of his own, "*Is he a musiker?*" and if he was answered in the affirmative, he always did with the greatest readiness. His style, on all occasions, was *con spirito;* and there was something in his manner so much beyond what could be expected from a child, that his hearers, learned or unlearned, were invariably astonished and delighted.

When he was four years old, Mr. Wesley took him to London; and Beard, who was the first musical man who heard him there, was so much pleased with his abilities, that he kindly offered his interest with Dr. Boyce to get him admitted among the king's boys. This, however, his father declined, as he then had no thoughts of bringing him up to the profession of music. He was also introduced, among others, to Stanley and Worgan. The latter, in particular, was extremely kind to him, and would frequently entertain him by playing on the harpsichord. The child was greatly struck by his bold and full manner of playing, and seemed even then to catch a spark of his fire.

Mr. Wesley soon afterwards returned with him to Bristol; and when he was about six years old, he was put under the tuition of Rooke, a very good-natured man, but of no great eminence, who allowed him to run on *ad libitum*, whilst he sat by apparently more to observe than to control him.

Rogers, at that time the oldest organist in Bristol, was one of his first friends. He would often sit him on his knee, and make the boy play to him, declaring, that he was more delighted in hearing him than himself.

For some years his study and practice were almost entirely confined to the works of Corelli, Scarlatti, and Handel; and so rapid was his progress, that, at the age of twelve or thirteen, it was thought that no person was able to excel him in performing the compositions of these masters.

On coming to London, he received

instructions on the harpsichord from Kelway, and in the rules of composition from Dr. Boyce. His first work, "*A Set of Six Concertos for the Organ or Harpsichord,*" was published under the immediate inspection of that master; and, for a first attempt, was indeed a wonderful production, as it contained some fugues which would have done credit to a professor of the greatest experience and the first eminence.

About the year 1779, a domestic subscription concert, for twelve nights in each season, was opened at Wesley's house in Chesterfield-street, Mary-la-bonne, which continued for some years, and in which many of his own compositions were heard with pleasure. His performance on the organ, and particularly his extempore playing on that sublime instrument, was the admiration and delight of all his auditors.

In 1784, he published "*A Set of Eight Songs,*" in an extremely fine and masterly style, and an anthem by him, "*My soul hath patiently tarried,*" is also inserted in Page's *Harmonica Sacra.*

WESLEY, (Samuel) brother of the preceding, was born in 1766, and also afforded a very early indication of musical genius. When only three years of age, he could play on the organ; and, when eight years old, attempted to compose an oratorio. Some of the airs which he wrote for the organ were shown to Dr. Boyce, who remarked, that they were among the most pleasing that he had ever heard. "This boy," he said, "unites, by nature, as true a bass as I can do by rule and study."

S. Wesley composed a high mass for the chapel of the late unfortunate pontiff, Pius VI. The pope thanked the composer for it in a Latin letter, written to his apostolic vicar in London; in which, among other things, he says, "*Gratum animum, quem ob acceptum munus in ipsum gerimus, paternis verbis nomine nostro explicabis, &c.*" He published, amongst other works, some anthems, sonatas, and duets for the pianoforte, and a series of voluntaries for the organ, all of which afford the most satisfactory evidence of taste and genius.

His compositions are, in the highest degree, masterly and grand; and his extempore performance of fugues on the organ was astonishing. He produced from that solemn instrument all the grand and serious graces of which it is capable. His melodies, though struck out on the instant, were sweet and varied, and never commonplace; his harmony was appropriate, and followed them with all the exactness and discrimination of the most studious master; and his execution, which was very great, was always sacrificed to the superior charms of expression. S. Wesley died about the year 1815. A full length portrait of him, at the age of eight, was engraved in London. He is standing at a table, with a pen in his hand, and music before him, as if composing, and by the foot of the table lies a book of music, with the title, "*Ruth, an Oratorio, by Samuel Wesley, aged eight years.*"

WESSELY, (Johann) concert-master to the duke of Bernburg at Ballenstadt, was born in Bohemia in 1762. He was not only a good violinist and conductor, but also an agreeable quartet composer, in the style of Pleyel. By the *Gotha Theatrical Calendar,* for 1799, we find him engaged in that year, in the theatrical orchestras of Cassel and Altona. In the former town he seems to have resided from the year 1797 to 1800, when he was invited to his first-named situation at Ballenstadt. His works bear date from the year 1788 to 1804.

WESSELY, (Bernhard) born of Jewish parents at Berlin, in 1767, obtained, in 1788, the situation of music director at the national theatre in Berlin. He studied music under Kirnberger, Fasch, and Schulz, and became known as a composer in 1786, by two cantatas; the one on the death of Moses Mendelbohn, and the other on the coronation of the king of Prussia, both of which pieces were performed in public, and highly applauded. It is remarkable that, though a Jew, Wessely played the second violin at the performance of *Handel's Messiah,* in the church of St. Nicholas at

Berlin. In 1796, he was appointed chapel-master to prince Henry of Prussia, at Rheinsberg. He has published various operas of vocal and instrumental music, of great merit. His works bear date from 1786 to 1802, in which latter year he wrote both the words and music of a cantata on the death of his master, prince Henry. This composition was performed in the garrison church at Berlin with considerable applause.

WESTENBLADH, (Tobias.) See Pape.

WESTENHOLZ, (Carl August) chapel-master to the duke of Mecklenburg-Schwerin at Ludwigslust, was born in 1736. He was a pupil in singing and composition of J. A. Kemzen, and studied the violoncello under Vortizka. He wrote many oratorios, cantatas, and other pieces for the church, only one of which was published, namely, his cantata entitled *"The Shepherds at the Manger of Bethlehem."* He died at Ludwigslust in 1789.

WESTERHOFF, (C. W.) a much esteemed vocal and instrumental composer, was concert-master, violinist, and tenorist in the ducal chapel at Buckeburg, in 1799. He has published much instrumental music.

WESTERMAYER, a German violinist towards the close of the last century, was a pupil of the celebrated Neubauer. He composed some instrumental music, which is known at Vienna.

WESTPHAL, (Johann Christoph) son of the proprietor of the celebrated music warehouse at Hamburgh, was appointed, in 1803, organist of St. Nicholas' church in that town. He is celebrated as a performer on that instrument, also as a pianist and violoncellist. He has also composed some good instrumental music.

WEYSE, (C. E. F.) an excellent pianist, resided at Copenhagen in 1798. He has published much instrumental music, of which four *allegri di bravura* for the pianoforte were republished at Berlin, in 1796, by the chapel-masters Schulz and Reichardt. They are considered to be brilliant and excellent, but very difficult studies for pianists.

WHICHELLO (Abriell) was, for some years, deputy to Hart, as organist of the churches of St. Andrew Undershaft, and St. Michael's, Cornhill. He was afterwards elected organist of the church of St. Edmund the King, and taught the harpsichord to some of the first families in the city.

He composed many songs, which have been separately printed, and a collection of lessons for the harpsichord or spinet, containing allemandes, courantes, sarabands, airs, minuets, and jigs. He died about the year 1745.

WHITAKER, (John) an eminent English ballad composer, some of whose works have attained a high share of popularity.

WHITE, (Robert) who preceded Bird and Tallis, and who died before their fame was well established, was an excellent composer of church services, in the style of Palestrina; whom, however, he did not imitate, as he was anterior to him, and a great master of harmony, before the productions of this chief of the Roman school were published, or, at least, circulated, in other parts of Europe.

The works of White do not appear to have been ever printed; but, in the library of Christchurch, Oxford, a sufficient number of them, in manuscript, have been preserved, to excite not only wonder, but indignation, at the little notice that has been taken of him by musical writers.

WHITE, (John) professor of music at Leeds, and organist of the church at Wakefield, was born in the year 1779, in the city of York. His parents first intended to place him as an apprentice to a medical friend, but finding his taste for music to be decidedly predominant, they were induced to hesitate upon their choice. They observed, that wherever the sound of a violin was to be heard, the young boy was found to be an eager listener; that neither marbles, hoop, cricket, nor, indeed, any other juvenile amusement, possessed the least charm for him; that, although compelled to attend the grammar-school from seven

in the morning till five in the evening, he sought no relief from the confinement of school, in the amusements of his school-fellows, but preferred sitting to hear the strains of even indifferent music. A turn so decisive his parents at length determined should be encouraged, and young White was regularly brought up to the profession of music; when such was the rapidity of his progress, that, at the age of twelve, he surprised the citizens of York by the performance of one of the concertos of Borghi, an author whose compositions were, at that time, esteemed the *chef-d'œuvres* of art. In 1794, Lord Harewood having intimated his wish to obtain a leader, teacher, and director for his private concerts and oratorios at Harewood-house, young White, who was then only fifteen years of age, was considered the only person in the neighbouring country able to undertake the situation. In consideration, however, of his youth, and the inexperience which must necessarily attend him, his first engagement was only for the short term of a month; but that month superinduced a long succession of years, a permanent salary being soon proposed to him, and accepted, and which the present earl has continued up to this time. White went regularly with the family to London for the space of eight years, although not particularly wanted by them for the fulfilment of any musical department. His object was to gain as much knowledge as possible in the profession, to which, with the utmost ardour, he had now devoted himself. He selected his various masters, and became a pupil of Dussek on the piano-forte, of John Ashley in thorough-bass, the organ, and singing, of Raimondi on the violin, of P. Meyer on the harp, and of Dahmen on the violoncello. Various as were the instruments he determined to undertake, they appear not to have confounded his progress, for he obtained considerable success on all, without any one apparently detracting from another. He used to say, they were rather a relief to each other, than any bewildering impediment to his mind. At this time, also, he became particularly intimate with Salomon, who introduced him to the professional concerts in town; and when Linley or Dahmen had previous engagements, took him to various parties to supply their places, as principal violoncello. At this period of his musical progress, so nicely balanced was his skill on the two instruments, the violin and violoncello, that it became difficult to determine on which was his superiority. A wager, indeed, was laid between Raimondi and Salomon, which was his principal instrument; the former said the violin, the latter persisted in declaring that it was the violoncello. One thing, however, is certain, that the violoncello brought him more into notice with the professors; but engagements on one or the other, for he was equally ready for either, were offered in all the principal orchestras in the metropolis.

In 1803, he married Mary the daughter of John Sharp, Esq., of Gildersome, in the West Riding of Yorkshire, and sister to the present vicar of Wakefield. Soon after this, he was induced to settle at Leeds, at the invitation of numerous and respectable friends. His reputation there rapidly increased, and he may be said to have had the patronage of nearly all the noblemen's and gentlemen's families within the space of twenty miles. In 1804, he was appointed organist of Harewood church; in 1807, of St. Paul's church, Leeds; and in 1821, of the parish church in Wakefield. All these situations he still retains. At the last-mentioned place, his assistance is very regularly afforded, and it may, with great truth, be said, that his services are considered a high treat to the audience. The organist he here succeeded, Mr. Clementshaw, was a man of no ordinary character in his profession. He was of the true Handelian school: it was thought, therefore, that his loss must produce a chasm in the organ department, whoever should be elected his successor; but we do not hear the whisper of a complaint, that this chasm is not completely filled up by White. Were we disposed, indeed, to indulge in flattering

compliments, we could here touch a string that could not fail to vibrate with pleasure in the ear of the subject of this memoir. In Yorkshire, we may safely pronounce White to be the favourite and popular leader, particularly in Handel's oratorio music, which may be said to have been greatly cultivated and improved under his direction. His skill, indeed, in this department, is very great, and has given a confidence and accuracy to the chorus singers of the West Riding, which render them almost unrivalled. They may now dispute the palm with the Lancashire chorus singers, who have long been considered the first in England, and, perhaps, in their treble voices, still are so. But we may venture to say, that since White has had the management of the orchestras in the West Riding, the male voices which are there brought forward, may enter the lists with any of their neighbours.

As a concerto player, we are certain, that no one, in the recollection of the oldest inhabitant, ever played so many concertos, or gave more general satisfaction in this very difficult and trying department. From the year 1798 to 1818, we have before us a list of performances, with concertos played by White, in Edinburgh, Glasgow, Manchester, (occasionally) York, Leeds, Sheffield, (almost regularly for many years) Hull, Doncaster, Rotherham, Scarborough, Harrowgate, &c.; in short, in all the principal towns in the northern part of the kingdom.

Since 1818, White's attendance on the schools, and on his regular pupils, amounting to about one hundred and fifty annually, (and two hundred since his commencement at Leeds) precludes the possibility of his constant appearance at public concerts; but, on particular occasions, when it is considered that his presence is indispensable, we do not fail to find him at his post; and we believe that they who have had the felicity of enjoying the sublime and exquisite treat which was lately afforded at the York festival, of which White was a conductor and principal agent, will readily agree, that the character and talent of this gentleman most richly deserves our notice. We must briefly remark, in conclusion, that White's time having been chiefly occupied by an attention to the public, and by his various engagements with his numerous pupils, he has had no great opportunity of cultivating the talent of composition. A mind like his cannot be altogether inactive in any department of the science of music. We accordingly know, that there are some slow movements, and parts of concertos, some church services, anthems, chants, and responses, which are to be attributed to his inventive faculty, and which, if they were permitted to be presented to the public, would do honour to the source from which they came. When, in addition to this, we recollect the readiness he discovers in making cadences, preludes, and other graces, which may be in immediate demand for the display of a singer, we cannot but express our regret, that he should have so long remained unknown to the press.

WHITE, (Mrs.) wife of the preceding, was a pupil of Woelfl, and is an excellent pianist. Several eminent professors have declared it as their opinion, that the *calm Non plus ultra*, and other of the most difficult pieces for the piano, cannot be performed by any provincial professor so well as by this lady. She has published variations on the air of *"Nid noddin',"* which has had a great sale; and we understand that she has another air, with variations, *" Savournah,"* now in the press.

WHYTHORNE, or WHITHORNE, (Thomas) an English musician, was born in 1531. A collection of his songs was published under the following title: *"Songes of three, fower, and five voyces, composed and made by Thomas Whythorne, Gent., the which songes be of sundrie sortes, that is to say, some long, some short, some hard, some easie to be song, and some between both; also some solemne, and some pleasant or mery, so that accordinging to the skil of the singers, (not being musicians) and disposition or delite of the hearers, they may here find songes to their contentation*

and liking," London, 1571. At the back of the titlepage is a portrait of Whythorne engraved on wood.

WIDERKEHR, (JACQUES CHRIST. MICH.) born at Strasburg in 1759, was a pupil of the celebrated Richter. He went to Paris in 1783, and was received as a violoncellist at the *concert spirituel* and *concert olympique*. Widerkehr is a distinguished instrumental composer. Amongst his works are two operas of sonatas for the piano-forte; two operas of violin duos; two of quintets; two of symphonies, with grand orchestra; and finally, eleven concertante symphonies. The whole were performed in public at Paris, in various concerts, and with considerable applause.

WIDMANN, (ERASMUS) chapel-master to the count of Stohenlohe at Weckercheim. He published various operas of sacred and instrumental music, and several didactic works. His compositions bear date from the year 1607 to 1623.

WIEDEMANN. This German musician came to England about the year 1726, and was long the principal solo player on the German flute. He was a good musician; but in his productions he never broke through the bounds of that mediocrity to which his instrument seems confined. Those parts of his works which are best known in this country, are one set of quartets, another of trios, and another of duets.

WIEDERKEHR, (J.) a German instrumental composer, resident at Paris. Amongst his works are the following: "3 *Quat. à 2 V., A., et Vc.*," Op. 1, Paris; "3 *Quat. à 2 V., A., et Vc.*," Op. 6, Offenbach; "3 *Sonat. pour le Clav. avec V.*," Op. 4, Paris, 1796; "3 *Sonat. pour le Clav. avec V. ad lib.*," Op. 5, Paris, 1797; "3 *Sonat. pour le Clav. avec V. ad lib.*," Op. 5, Offenbach; "3 *Quat. Conc. pour 2 V., A., et Vc.*," Op. 6, Paris, 1796; "*Sinfon. Conc. pour Clar. in C, Fl., Oboe, Cor, in F, 2 Fag., et Vc. oblig.*," Paris, 1800; "2*me. Sinfon. pour Clar. et Basson princ.*;" and "3*me. Sinf. pour Cor et Basson princ.*"

WIESE, (CHRISTIAN LUDWIG GUSTAV FREYHERR VON) born at Anspach in 1732, was a celebrated musical amateur. He wrote several theoretical works on music, between the years 1790 and 1795.

WIESNER, (NORBERT) an instrumental composer at Vienna, in 1800, is also known as a pianist and harpist.

WILBYE, (JOHN) a celebrated English musician, who flourished at the end of the sixteenth and commencement of the seventeenth century. He published "*Madrigals to three, four, five, and six Voices*," London, 1598; "*Madrigals to three, four, five, and six Voices*," second book, London, 1600. Amongst his more favourite compositions are the following: "*Flora gave me fairest flowers*," madrigal, five voices. A copy of this, with separate piano-forte accompaniment, is inserted in the *Vocal Anthology*. "*Fly, love, to the heaven above*," madrigal, three voices, and "*Down in a valley as Alexis trips*," madrigal, five voices.

WILCKE, (JOHANN GASPARD) chamber-musician and tenor singer to the prince of Schwartzburg, was born at Weimar in 1707. His master in singing was the celebrated J. Pfeiffer. After performing in several German towns, he went to Russia, when he was engaged at Moscow, in the imperial chapel, at an annual salary of about one hundred and twenty pounds. He did not however remain longer than six months; though he was in such favour with the court of Russia, that on quitting that country he was intrusted with several valuable presents for the prince royal of Prussia, and was accompanied to the frontiers of Russia by two grenadiers of the imperial guard. Shortly afterwards he accepted his first-named situation, which he filled till his death, in the year 1758.

WILDE, (JOHANN) chamber-musician to the emperor of Russia at St. Petersburg after the year 1741, was a native of Bavaria. He was eminent as a violinist and performer on the viol da gamba.

WILLAERT (ADRIANO) was a pupil of John Mouton, and the master of Zarlino. He is placed by the Italians at the head of

the Venetian school. He was born at Bruges, in Flanders, and, during his youth, studied the law at Paris; if with the view of making it is profession, there must have been an early conflict between legislation and music, which latter, having a powerful advocate in his own heart, gained the cause: for, by his own account, he went to Rome in the time of Leo X., where he found that his motet, "*Verbum bonum et suave*," was performed as the composition of Josquin: he therefore had been a composer some time before his visit to Rome. He died at an advanced age, about the year 1550. Amongst his published works we can enumerate the following: "*Verbum bonum et suave, &c.*," motet for six voices; this is printed in the *Motetti della Corona*, Fossombrone, 1519; "*Famosissimi Adriani Willaert, Chori Divi Marci illustrissimæ Reipublicæ Venetiarum Magistri, Musicq, 4 vocum, (quæ vulgo Motectæ nuncupatur) noviter omni studio ac diligentiâ in lucem edita*," Venice, 1539; "*Motettæ 6 vocum*," Venice, 1542; several motets in Salblinger's *Concentus*, Augsburg, 1545; "*Pater noster à 4 voci*," printed in the *Fior. de Motetti, Lib.* 1, Venice, 1539; "*Fantasie o Ricercari dall' excellentiss. Adr. Vuigliart e Cipr. Rore, suo Discepolo*," Venice, 1549; "*Psalmi vespertini, omnium dierum festorum per annum, 4 vocum*," by Willaert and Jachet, Venice, 1557; "*Musica nova à 3, 4, 5, 6, e 7 voc.*," Ferrara, 1588; this collection was published by Willaert's pupil and friend F. Viola, and contains Willaert's portrait; "*Cantiones Musicæ, sen Motettæ, cum aliis ejusdem cantionibus Italicis, 4, 5, 6, and 7 vocum*," Venice; and "*Villanellæ Neapolitanæ, 4 vocum*," Venice. A four-part motet by Willaert is also given by sir J. Hawkins, in his History of Musicians, vol. ii. p. 474.

WILLIAMS, (George Ebenezer.) He received his musical education in St. Paul's choir, under Mr. Richard Bellamy. After he left school he officiated for some years at Westminster abbey, as Dr. Arnold's deputy; he was appointed organist of the Philanthropic on the opening of the chapel, and of Westminster on the death of Mr. Cooke in 1814. At the Philanthropic he was succeeded by his pupil, Mr. James Turle, and by Mr. Greatorex, as organist and music-master of Westminster abbey. He died in 1819.

WILLING, (Johann Ludwig) organist at Nordhausen, was born at Kuhndorf in 1756. He was a pupil of J. E. Rembt, and was considered one the best German musicians of the last century. He died in 1805. His works were chiefly instrumental, and for the organ and piano-forte.

WILLMANN, (Samuel David) organist at Berlin, published from the year 1789 the following amongst other works: "3 *Quart. pour le Clav. avec Fl., V., et B.*" Berlin, 1789; "3 *Solos f. die Flote mit Begl. des Fortep. oder Vc.*" Berlin, 1796; "4 *Duetten f.* 2 *Fl.*," Berlin, 1797; and "*Der Leyermann und ein Walzer*," Berlin, 1797.

WILMS, (J. W.) professor of music at Amsterdam, and a good pianist and flutist. He has published many works, chiefly for the piano-forte. His "*Sinfonie à grand Orchestre*," Op. 9, are highly considered in Germany. They are published at Leipsic, by Kühnel.

WILSON, (Dr. John) a native of Feversham, in Kent, was first a gentleman of the chapel royal, and afterwards, in his faculty of music, a servant in ordinary to the king. He is reported to have been the best lute player of his time, and, being a constant attendant on his majesty, frequently played to him in private.

He was created doctor in music at Oxford, in 1644, and he continued in that university about two years; but, on the surrender of the city, he went to reside in the family of sir William Walter, of Sarsden, in Oxfordshire. In the year 1656, he obtained the musical professorship, and resided in Baliol college. After the restoration, he was made a gentleman of the chapel royal. These preferments drew him from Oxford, and induced him to resign his professorship to Edward Low, who, for some time before, had officiated as his deputy.

He died in the year 1673, at the age of seventy-nine, and was interred in the cloisters of St. Peter's church, Westminster.

His compositions are, "*Psalterium Carolinum, the Devotions of his Sacred Majestie, in his Solitudes and Sufferings, rendered in Verse, set to Music for three Voices and an Organ or Theorbo,*" published in 1657; "*Cheerful Airs or Ballads; first composed for one single Voice, and since set for three Voices,*" published at Oxford in 1660; "*Aires for a Voice alone to a Theorbo or Bass-Viol,*" printed in a collection entitled *Select Airs and Dialogues,* in 1653; and "*Divine Services and Anthems,*" published in the year 1663. He also composed "*Fantazias for Viols,*" and music to several of the odes of Horace, and to some select passages in Ausonius, Claudian, Petronius Arbiter, and Statius. The latter was never published, but is extant in a manuscript volume, curiously bound in blue Turkey leather, with silver clasps, which he presented to the university, with a strict injunction that no one should be permitted to peruse it until after his death. It is now deposited under the archives of the Bodleian library.

Dr. Burney says, that Wilson "seems to have set words to music more clumsily than any composer of equal rank in the profession;" and in another place, that "his compositions will certainly not bear a severe scrutiny either as to genius or to knowledge."

WILSON, (MARMADUKE CHARLES.) The subject of this notice was born of respectable parents in London, in 1796. As he very early evinced considerable talent, both in the performance and composition of music, he was placed under the charge of Mr. William Beale. With this gentleman he continued till 1812.

In the year 1803, being seven years of age, he performed on the piano at the Hanover-square rooms, and obtained unanimous applause from the audience, not only on account of the execution exceeding what could have been expected from his years, but for the actual merit of the performance itself.

Mr. Samuel Wesley being attracted by his promising talent, proposed that Wilson's musical education should be completed under his superintendence; this desirable proposition was acceded to, and, while with Wesley, he repeatedly performed in public, with uniform success and applause. Upon his performance of the 4th of May, 1813, a morning paper remarks, that "the amateurs and professors who were in the room were unanimous in declaring, that he will be one of the most accomplished performers on the piano-forte which this country has ever produced. The composition was not completed till the morning previous to the performance, and abounded with all those points of difficulty and science which mark the compositions of Wesley."

Notwithstanding the signal success which attended his early efforts, a natural diffidence, and a repugnance to the gaze of the many, induced him, on the completion of his studies, to withdraw from public performances, and to restrict himself to composition and private tuition; but it is to be regretted that the exercise of those talents, which promised to secure the admiration of the public at large, should be confined to the comparatively narrow compass of a select circle.

In 1821, he was married to Frances Maria, second daughter of R. W. Elliston, Esq. of the theatre royal Drury-lane.

Wilson's compositions partake largely of the beauties and peculiar character of those of his friend and principal master: they abound in vigorous and scientific movements, blended with passages of exquisite harmony and pathos. The principal and most popular of them are. Instrumental: Op. 1, "*The Air of Up Jack, up, and the day's your own,*" arranged as a rondo, for the piano-forte. 2. "*A Duet for the Harp and Piano-forte,*" dedicated to the right hon. lady Foley. 3. "*The Tenth Air of the Series of Dramatic Airs,*" arranged by various composers, for the Harmonic Institution. 4. "*Airs from Himmel's Opera of*

Fanchon," arranged for the piano-forte. 5. *"An Air with Variations,"* dedicated to Mr. Atkinson. 6. *"A Sonata,"* dedicated to J. B. Cramer, Esq. Vocal: 1. *"The Exile,"* a ballad. 2. *"Merrily swim we, the moon shines bright,"* a glee for four voices, the words from *The Lord of the Monastery*. 3. *"Love wakes and weeps,"* a serenade, the words from the novel of *The Pirate*. 4. *"Carle, now the king's come,"* a solo and chorus.

WILSON, (Miss.) This British vocalist was a pupil of Thomas Welsh, and made her *début* as a theatrical singer in the season of 1821, in the part of *Mandane* in *Artaxerxes*, in which character she performed twenty-two nights, and subsequently appeared in *Rosetta* in *Love in a Village*. She afterwards went to Dublin, where, it has been said, she cleared above three thousand pounds by her talent. She is at present residing in Italy, for musical improvement.

WINNEBERGER, (Paul) a violoncellist and composer, in the year 1800, at the French theatre in Hamburgh. He is especially known by three violin quartets, published at Offenbach in 1800.

WINTER, (Johann Christian) chorister and music director at Hanover, was born at Helmstadt, in 1718. He wrote several dissertations on church music in the Latin language, also the words and music of many cantatas.

WINTER, (Peter.) This eminent composer was violinist and vice-chapel-master to the king of Bavaria at Munich. He was born in 1758. In 1770, he conducted the orchestra of the theatre at Munich. He not only composed for the theatres of his own country, but has enriched the Italian stage by many excellent works. The following list contains his principal compositions. For the church: *"Messa à 4 voci, 2 V., 2 Fl., 2 Ob., 2 Cor., 2 Fag., Viola, 2 Tromp. Timp., B., e Organ,"* Vienna; *"Graduale à 4 voci, 2 V., 2 Viole, 2 Fl., 2 Cor., 2 Tromp. Timp., è B.,"* Vienna; *"Die Pilger auf Kalfari,"* oratorio, Munich; *"Bettulia liberata,"* oratorio, Venice, 1792; and *"Die Auferstehung,"* cantata. For the theatre: *"Helena und Paris,"* opera, Munich; this was translated into Italian, and performed at Florence in 1784; *"Bellerofon,"* melodrame, Manheim, 1787; *"Psyche,"* German opera; *"Circe,"* serious opera, in Italian; *"Orpheus,"* ballet, with songs. This work had the greatest success in London. It is a grand tragic pantomime, in four acts, intermixed with songs and choruses. *"Leonardo and Blandine,"* melodrame; *"Cora and Alonzo,"* melodrame; *"Armida,"* in three acts, with choruses, melodrame; *"Der Bettelstudent,"* operetta, Vienna; *"Das Hirtenmädchen,"* operetta, Vienna; *"Scherz, List, und Rache,"* operetta; *"Catone in Utica,"* opera seria, Venice, 1791; *"Antigone,"* opera seria, Naples, 1791; *"I Sacrifici di Creta,"* opera seria, Venice, 1792; *"Armida und Rinaldo,"* melodrame, Vienna, 1793; *"I Fratelli Rivali,"* opera buffa, 1794; *"Ogus, ossia il Trionfo di bel Sesso,"* opera buffa, Prague, 1791; *"Die Sommerbelustigungen,"* ballet, Berlin, 1795; *"Das unterbrochene Opferfest,"* operetta, Vienna, 1796. The music of this operetta was published in various editions, for instruments, at different towns in Germany. *"I due Vedovi,"* opera buffa, Vienna, 1796; *"Die Thomasnacht,"* operetta, Bayreuth, 1795; *"Die Pyramiden bon Babilon,"* or the second part of the *"Zauberflöte."* The second act was composed for the Schikaneder theatre at Vienna, in 1797. *"Elisa,"* operetta, Vienna, 1798; *"Das Labyrinth,"* operetta, Vienna, 1798; *"Der Sturm von Shakspeare,"* Munich, 1799; *"Maria von Montalban,"* opera seria, Munich, 1800; *"Tamerlan,"* opera, in French, Paris, 1802; *"Castore e Pollux,"* opera, in Italian, London, 1803; and *"Frauenbund,"* Munich, 1804. For the chamber. First, vocal: *"Pigmalione,"* cantata; *"Piramo e Thisbe,"* cantata; *"Die verlassene Dido,"* cantata; *"Vortigerne,"* cantata; *"Hector,"* cantata; *"Ignes de Castro,"* cantata; *"Henri IV.,"* cantata; *"Bayersche Lustbarkeit,"* cantata; *"Der Franz Lustgarten,"* cantata;

"*Die Hochzeit des Figaro,*" cantata; "*Andromaque,*" cantata; "*Progne et Philomele,*" cantata; "*Gesänge beym Klavier,*" first and second part, Munich, 1800; "*Gesänge beym Klavier, 3ter Theil,*" Augsburg, 1801; "3 *Kantatinen,*" Italian and German, Op. 15; "9 *Kanzonetten,*" Italian and German, Op. 16; "*Quartet für Gesäng,*" Italian and German, Op. 17; "*Die Erlösung des Menschen, mit untergelegtem Stabat Mater;*" "*Timoteo oder: Die Macht der Töne,*" a grand cantata from Dryden's *Alexander's Feast,* Leipsic, 1809; "*Colmal,*" grand opera, Munich, 1809; "*Die Blinden,*" opera, 1810; and "*Die Erlösung des Menschen,*" cantata for four voices, with orchestra and *Stabat Mater,* Leipsic, 1805. Instrumental: "6 *Concerti à V. princip. c. Acc.;*" "*Concerto à Oboe princip. c. Acc.;*" "*Concertini à V., Clar., Cor., de Bassetto, e Fag. princip. c. Acc. di 2 V., Viola, e B.;*" "*Rondo con Var. à V. princip. 2 V., 2 Fl., 2 Cor., V., e B.;*" "3 *Sinfon. à Grand Orchestra,*" Ops. 1, 2, and 3, Offenbach, 1795; "*Quatuor pour 2 V., A., et B.*" Op. 5, Munich, 1800; "3 *Quintetti pour 2 V., 2 A., et B.,*" Op. 6, Leipsic, 1802; "*Sestetto pour 2 V., 2 Cors, A., et B.,*" Op. 9, 1803; "3 *Nouv. Quat. pour 2 V., A., et B.*" Paris, 1803; "*Septuor pour 2 Cors, Clar., 2 V., A., et B.,*" Op. 10, Leipsic, 1804; "*Sinfon. concert. pour V., Cl., Fag., et Cor, &c.*" Op. 11; "*Ouverture de Proserpine,*" in parts, Leipsic, 1809; and "*Ouverture de Calypso,*" in parts, Leipsic, 1809.

WISE (Michael) was a native of Salisbury, and one of the first of the children of the chapel royal after the Restoration. He became composer and master of the choristers at Salisbury, in 1668, and in 1675 was appointed a gentleman of the chapel royal. Eleven years after this last promotion, he was made almoner and master of the choristers of St. Paul's.

He was much favoured by Charles II.; and being appointed to attend the king in one of his journeys, he claimed, as his organist for the time being, the privilege of playing on the organ in the church of whatever place the king stopt at. It is said that in one place he had the presumption to begin his voluntary before the preacher had finished the sermon; and it is possible that some such unwarrantable and indiscreet behaviour as this might draw upon him the royal displeasure; for, on the king's decease, we find that he was under a suspension, and at the coronation of James II., Edward Morton officiated in his room.

He composed many fine anthems, "*Awake up my glory,*" "*Prepare ye the way of the Lord,*" "*Awake, put on thy strength,*" and some others. He composed also that well-known two-part song, "*Old Chiron thus preached to his pupil Achilles,*" and some catches, printed in the *Musical Companion.*

He was a man of great pleasantry, but ended his days unfortunately. Whilst he was at Salisbury, in the year 1687, some harsh words took place between him and his wife, on which he rushed out of the house in a violent rage, and (it being towards midnight) was stopped by one of the watchmen; with this man he began a new fray, and, in the contest, received a dreadful blow on the head, which fractured his skull and killed him.

WITT, (Christian Friedrich) chapel-master to the duke of Gotha, was born at Altenburg, where his father was court-organist. He was sent early in life by his prince to Vienna, for improvement in music, and on his return was first appointed court-organist, and afterwards, in 1713, chapel-master. He died in 1716. He wrote various hymns, also some harpsichord and organ music.

WITT, (Friedrich) chapel-master to the grand duke of Wurtzburg, and a very able and agreeable composer, was born in Franconia in 1771. He studied the violoncello early in life, and was appointed professor of that instrument in the chapel of the duke of Oetting-Wallerstein, in the year 1790. His master in composition was the chapel-master Rosetti. F. Witt has composed several oratorios and cantatas, also much instrumental music. His princi-

pal works are dated between the years 1800 and 1807.

WITTHAUER, (JOHANN GEORG) a professor of music at Berlin, and subsequently organist at Lubec, was born at Neustadt, in Suabia, in 1750. He was a harpsichord pupil of J. Adlung of Erfurt. He died at Lubec in 1802. Amongst his works was an improved edition of "*Löhleins Klavierschule*," and several operas of sonatas for the harpsichord, published between the years 1783 and 1793.

WITVOGEL, (G. FRIEDRICH) organist of the new Lutheran church of Amsterdam, was a native of Barel, in the duchy of Oldenburg. He engaged, in 1730, in the music trade at Amsterdam, where he published the works of most of the great masters, also some Protestant church music of his own composition.

WOELFL, (JOSEPH.) This celebrated pianist and composer was born at Salzburg in 1772, where he studied the pianoforte and composition under Leopold Mozart and Michael Haydn. In the year 1793, or 1794, he commenced a musical tour, proceeding first to Warsaw, and afterwards going to Vienna, where, in 1795, he produced his first opera, entitled "*Den Höllenberg*," at the Schikaneder theatre, which was received with great applause. The distracted state of Germany, on account of the wars of that period, determined Woelfl to visit this country. In his journey hither, he performed at Prague, Dresden, Leipsic, Berlin, and Hamburgh, where he gave his last concert in 1799. After remaining for some time in England, his playing being the theme of universal admiration, he went in 1801 to Paris, where he was also considered the most extraordinary pianist in Europe. He there produced an operetta, which was favourably received, entitled "*L'Amour Romanesque.*" He soon after returned to England, and resided here till his death, which took place in the year 1811. The following list contains his principal works, which we shall class under two heads, namely, works published on the continent, and works published in England. We will commence with the former. For the theatre: "*Der Höllenberg*," opera, Vienna, 1795; "*Das schöne Milchmädchen oder der Guckkasten*," operetta, Vienna, 1797; "*Der Kopf ohne Mann*," operetta, Vienna, 1798; "*Das Trojanische Pferd*," operetta; "*L'Amour Romanesque*," opéra comique, Paris, 1804. For the chamber: "2 *Sonat. pour le Clav. seul*," Op. 1, Offenbach, 1795; "3 *Sonat. pour le Clav. seul*," Op. 3, Vienna, 1797; "3 *Quart. à 2 V., A., et B.*," Op. 4, Vienna, 1798; "3 *Sonat. pour le Clav. avec V. et B.*," Op. 5, Augsburg, 1798; "3 *Sonat. pour le Clav. seul*," Op. 6, Augsburg, 1798; "3 *Sonat. pour le Clav. seul*," Op. 7, Vienna, 1799; "3 *Sonat. pour le Clav. avec V.*," Op. 7, Augsburg, 1800; "6 *Quart. à 2 V. et B.*," Op. 10, Liv. 1 and 2, Leipsic, 1799; "3 *Sonat. pour le Clav. avec Fl.*," Op. 11, Leipsic, 1800; "3 *Sonat. pour le Clav. avec V. compos. sur des Idées prises de la Création de J. Haydn*," Op. 14, Leipsic, 1801; "*Neuf Var. pour le Clav. sur le Terz. Pria ch'io l'impegno, No.* 1," Vienna, 1797; "9 *Var. pour le Clav. sur une Pièce d'Alcina, No.* 2," Vienna, 1797; "9 *Var. pour le Clav. sur Weil der Mond so lieblich scheint, No.* 3," Vienna, 1797; "9 *Var. pour le Clav. sur Ach schöen willkommen, aus dem Labyrinth, No.* 4," Vienna; "9 *Var. pour le Clav. sur Herbey, herbey ihr Leute, aus dem Labyrinth, No.* 5," Vienna, 1798; "9 *Var. pour le Clav. sur La stessa, la stessissima, No.* 6," Vienna, 1799; "9 *Var. pour le Clav. sur Die Hölle ist finster, No.* 7," Vienna, 1801; "6 *Var. pour le Clav. sur Weibchen treu, wie euer Schatten*," Vienna; "9 *Var. pour le Clav. über, Wenn ich nur alle Mädchen wüsste, &c.*" Vienna, 1798; "9 *Var. pour le Clav. über, Schau, dass du bald ein Meister bist*," Vienna, 1799; "9 *Var. pour le Clav. sur Kind, willst etu ruhig schlafen*," Hamburgh, 1799; "*Die Geister des Sees, Ballade f. Klav. und Gesäng*," Leipsic, 1799; "*Gesänge am Klaviere, 2r Heft, enthaltend Lieder und eine 4 stimmige Hymne von Ramler*," Leipsic, 1799; "*Air, Mein Vater hat gewonnen, &c. var. pour le Clav.*" 1801; "9 *Var. pour le Clav.*

sur Se vuol ballare, de Mozart," Leipsic, 1802; "*Sonat. pour le Clav. avec Fl. oblig.*" Op. 3, 1801; "*Romance de Méhul variée pour le Clav.;*" "3 *Sonat. pour le Clav. seul,*" Op. 15, 1802; "3 *Sonat. pour le Clav. avec V. et Vc.,*" Op. 16; "*Sonat. pour le Clav. à 4 mains,*" Op. 17; "*Premier Concerto pour le Clav.*" Op. 20; "3 *Sonat. pour le Clav. à 4 m.*" Op. 22; "3 *Grands Trios pour le Clav., V., et Vc.*" Op. 23; "3 *Sonat. progressiv. pour Clav. et V.,*" Op. 24; "*Grand Trio pour Clav., V., et Vc.,*" Op. 25; "3 *Sonat. pour Clav. avec V. et Vc.,*" Op. 25; "2*me. Concerto pour le Clav.,*" Op. 26; "*Sonat. pour le Clav. seul,*" Op. 27; "*Fantaisie et Fugue pour le Clav.,*" Op. 28; "*Grande Sonat. pour le Clav.,*" Op. 28; "*Grande Sonat. pour le Clav. et V.,*" Op. 28; "3 *Quatuors à 2 V., A., et B.,*" Op. 30; "*Grand Duo pour le Clav. et Vc.,*" Op. 31; "*Sonat. avec Introduct. et Fugue pour le Clav. in No.* 12, *des Repert. de Clav.,*" Zurich, 1807; "9 *Vars. pour le Clav. seul, No.* 8;" "3 *Sonat. pour le P. F.,*" Op. 33, Leipsic, 1807; "3*me. Grand Concerto pour le P. F.,*" Op. 32, Leipsic, 1807; "*Sonat. pour P. F. avec V. ou Fl.,*" Op. 27; and "*Non plus ultra, Grande Sonate pour P. F.*" Op. 41. Works published in London: "3 *Sonatas,*" Op. 53; "*Sonata,*" Op. 60; "*Cuckoo Concerto,*" Op. 49, dedicated to Madame Ferrari; "*Duets, with favourite Airs from Le Nozze di Figaro, Book* 1;" "*Duets, with favourite Airs from Le Nozze di Figaro, Book* 2;" "*Grand Duet,*" Op. 45. (Goulding and Co.'s Cat.) Sonatas: "3 *Sonatas,*" Op. 15; "3 *Sonatas,*" Op. 19; "3 *Sonatas,*" Op. 33; "3 *Sonatas, F. or V.,*" Op. 34 or 37; "3 *Sonatas, F. or V.,*" Op. 43 or 45, dedicated to Catalani; "3 *Sonatas, F. or V.,*" Op. 47; "3 *Sonatas,*" Op. 54; "3 *Sonatas,*" Op. 55, dedicated to Miss Logier; "*School for the Piano-forte,*" Op. 56, in two books. "*Sonata, Nos.* 1, 2, *and* 3," Op. 58; "*Second Sonata, with Manly Heart,*" Op. 61; "*Sonata,*" Op. 25. Rondos, &c.: "*Hark, I hear the evening bell;*" "*Heigho;*" "*Polacca.*" Sonatas, &c. for the flute and piano-forte: "3 *Sonatas,*" Op. 34; "3 *Sonatas,*" Op. 45; "*Grand Piano-forte Duet, with Fl. Acc.,*" four hands, Op. 46; "3 *Sonatas, P. F. and F.,*" Op. 47. (Clementi's Cat.)

WOETS, (Joseph Bernard) professor of the piano at Paris, was born at Dunkirk in 1783. He received his first instructions in music from his father, who was an organist in that town, and afterwards became a pupil of the conservatory at Paris, studying the piano under Boyeldieu, and composition under Berton. He has published several operas of admired piano-forte music, and some collections of romances.

WOLDEMAR, (N.) a violinist at Paris, was a pupil of Lolli. He has composed much music for his instrument, amongst which are "2 *Conc. pour V.;*" "12 *Duos pour V.;*" "6 *Rêves d'un V. seul;*" "6 *Caprices pour V.;*" "4 *Sonat. fantasmagoriques, intitulées, l'Ombre de Lolli, l'Ombre de Tartini, l'Ombre de Pugnani, et l'Ombre de Mestrino;*" "*Thêmes de Mozart et Haydn, variés pour Violon seul;*" "*Grand Solos, Liv.* 1;" "*Grand Solos, Liv.* 2." He has also published a method for bowing, and a method for the clarionet; likewise two works, the one entitled "*Barême Lyrique de Woldemar, ou l'Art de composer toute sorte de Musique sans savoir la Composition,*" Paris, 1800, and the other "*Tableau Mélo-tachygraphique.*" This is a treatise on musical short-hand.

WOLF (Ernst Wilhelm) was born at Great Behringen, near Gotha, in 1735, and studied music at Jena. In 1761, when his studies were completed, he was appointed concert-master to the duke of Weimar.

He not only composed a great number of German comic operas, but also several excellent pieces for the harpsichord. In 1782, he brought out an Easter cantata, or anthem, in score, and afterwards a funeral anthem, of which the music is admirable, though in the former the airs are somewhat too dramatic for the church. He is justly esteemed a composer of much originality. A chorus, taken from each of the above pieces, is inserted in La Trobe's sacred music, as

a specimen of his compositions. He died at Weimar in 1792. Amongst his works we can enumerate the following. Theoretical: "*Musical Travels in June, July, and August,* 1782," Weimar, 1784; "*Lessons of Music, &c.,*" Dresden, 1788, in folio. Church music: "*Osterkantate, nach H. J. Tode's Poesie,*" Schwerin, 1789; "*Jesus in Gethsemane,*" a cantata, Schwerin, 1789; "*Die letzte stimme der sterbenden liebe am Kreuz,*" cantata; "*Der sieg des Erlösers,*" cantata; "*Der leidende Erlöser,*" cantata; "*Die letzte stunde des sterbenden Erlösers,*" cantata; "*Kleines Passions Oratorium;*" "*Hier will ich bey dir, &c.,*" a passion cantata; "*Der 100te Psalm.*" Theatrical music: various operettas and cantatas, also the operas of "*Alceste,*" words by Wieland, and "*Superba,*" words by Sechendorf. To these we might add various instrumental sonatas, concertos, &c., chiefly for the harpsichord, and bearing date from the year 1774 to 1789.

WOLF, (Georg Friedrich) chapel-master to a German nobleman, was born at Haynrode, in the duchy of Schwartzburg. He published a method for the piano-forte entitled "*Unterricht im Klavierspielen,*" in two volumes, which went through several editions after the year 1783; also a method for singing, and a concise musical dictionary. His practical works consist of piano-forte and vocal music. He was still living in the year 1802, when he received the appointment of chapel-master at Wernigerode, in Upper Saxony.

WOLF, (Ludwig) an excellent violinist and composer for his instrument, belonged to the orchestra of the theatre at Frankfort in the year 1796.

WOODCOCK, (Robert) a celebrated performer on the flute, composed twelve concertos, so contrived, as that flutes of various sizes, having the parts transposed, might play in concert with the other instruments. Woodcock died about the year 1750.

WORGAN, (John) doctor of music. His parentage, in common with that of most builders of a name, is involved in impenetrable and inconsequential obscurity. His father, the unheeded slave of his offspring, sunk unobserved to the grave. The family records, even of deathless names, may generally be limited to a few lines. The father to the subject of these memoirs left six children, James, Mary, Charles, Hannah, John, and Elizabeth, slenderly provided for, and chiefly dependent on the musical abilities of James, who could do little more for his brothers and sisters than instruct them in his own art. James was the organist at Aldgate and St. Dunstan's in the East: when he died, John succeeded him at Aldgate, and Mary at St. Dunstan's. At this church Mary's playing soon won her the heart and hand of a thriving tradesman. Charles went to Jamaica, and settled there in trade; he was also organist at Port Royal. Hannah married a Mr. Clarkson, in the silk business. Of Elizabeth there is no certain account, but it is thought she married and went to Jamaica; and John, the subject of these memoirs, lived with his brother James, under whom he was initiated in the study of music.

The dawn of genius is commonly either remarkably brilliant, or obscured by mists that deceive the vigilance of tuition. The mental character of John Worgan was of the latter cast; working its own way, and apparently impervious to the access of regular instruction. The friendly brother was disheartened, and almost hopeless, particularly when he found the ear of his pupil seemingly so defective as to be incapable of comprehending that important branch of musical practice called *time*. One day, when the brothers were sitting at dinner, after a morning to all appearance lost in fruitless toil, John suddenly paraphrased unwittingly the exclamation of Archimedes. "I have it," cries the pupil. "Have what?" said James. "The *time*," replied the other. "I am glad of it," rejoined the master; "but come, let us see what you have." They went immediately to the harpsichord, and John surprised and gratified his brother with a practical proof of his acquisition. From that moment the mental

clouds of the élève began to disperse, and it is reported that eventually James did not behold the rapid advances of his brother without envy. Be that as it may, John always acknowledged gratefully the debt of a substantial groundwork to his brother; who was, indeed, both practically and theoretically, what is termed significantly a sound musician; but the transcendency of the younger brother was irresistible; and James, who then played the organ at Vauxhall gardens, resigned it to his brother about the year 1751. James died in the year 1753, and in the same year John supplied his place as organist at Aldgate. About this time his talents in composition, and execution on the organ, began to attract that popularity so essential to the profitable success of every kind of talent. But he was not a man to be contented with the *popularis aura*, which he courted merely as a means of advancing his fortune, and afterwards readily assigned to the little eagerness of less ambitious competitors. He was indeed "a mighty genius, born to grapple with whole libraries" of musical classics, to sport with practical difficulties, and to explore the intellectual depths of an art yet unfathomed, and perhaps unfathomable.

It is not to be supposed that such a mind could be satisfied with ordinary attainments. He got from old Roseingrave all that such an eccentric enthusiast could give, and from him imbibed a reverence for the genius of Domenico Scarlatti, who transmitted him the compositions, of which, accordingly, he was afterwards the editor. But Palestrina was the God of his youthful idolatry, to the memory of whom, he once, at a convivial meeting, poured a libation on his bare knee; a youthful freak that, in England, is a subject for ridicule; not so in Italy. "When," says Dr. Burney, "he became acquainted with Geminiani, he swore by no other divinity; and the profession credited him for an exclusive attachment to Handel." But these were both partial and erroneous representations of a mind, that, to have been understood, must have been carefully and constantly studied. Another light would have shown him the votary of Blow; another of Purcell; another of Arne; of the Italian school, or of the German. All, however, who knew him, allow that he had an original vein, "quite his own," as Dr. Burney phrases it.

The first book of Dr. Worgan's Vauxhall songs was published in the year 1753, and he contined to supply the gardens with vocal music till the year 1761, when the proprietor thought fit to try the effect of new names. After an interregnum of nine years, when the changes were rung on Arne, Potter, Arnold, and others, Worgan resumed his vocal tasks in the year 1770; but it is reasonable to suppose that the composing for Vauxhall audiences grew more and more irksome to him; for, like his illustrious prototype Handel, he now began to ascend the heights of science and sacred song, as he approached the termination of his terrestrial toil, and consequently to turn with distaste from the vulgar flowers of the plains. The organ at the gardens was now surrounded by professors, and the cognoscenti, who followed him in throngs to his churches at St. Mary Axe and Aldgate. Here indeed he was in his element, and the gardens evidently were no longer his proper sphere. Of this, indeed, his admirers and the town began to talk so loudly, that the tattle, according to custom, evaporated in caricature, and Apollo was represented kicking him out of heaven, for wasting celestial energies on the profanum vulgus. This disorderly state of things could not last long, and in the year 1774 his engagement with Tyers closed; but alas! he was yet harassed with didactic drudgery, the most profitable and disgusting branch of professional duty, unless a professor could select his pupils. To the mere master, indeed, it may be, with some exceptions, a

> "Delightful task
> To teach the young idea how to shoot;"

and in certain instances it may be so to the finished performer; but to the creative mind the toil of tuition must be a crown of thorns; and should the subject of these memoirs

ever be fairly known as a composer, the infliction of this heavy penalty on the neglected sufferer, will be followed by an ample tribute of generous but fruitless regret.

The rest of Dr. Worgan's life was to the public a blank, his attendance at St. Mary Axe and Aldgate excepted. His compositions, indeed, attracted a little circle of intelligent admirers, but the beams of patrician patronage passed over the unfashionable Englishman to foster exotic plants, and he descended to the grave to await the tardy and barren retribution of posthumous justice.

He did not however expire without an effort. His manuscripts had accumulated, and he could not but know their value; nor was he without the generous ambition that is ever a prominent characteristic of genius. Accordingly, a few years before his death, he invited the reputed patrons of music to a series of private concerts at his house, consisting of sacred music, and called by the Italians *concerti spirituali;* but he sung to adders. Haydn and Pleyel had intoxicated the town, and the revival of Handelian sublimity and science was confounded with servile imitation. Not indeed but that the selections the doctor made might have been rendered more effective by the substitution of that affecting and intelligible simplicity, in which he abundantly excelled, for the learned labour to which he was perhaps too partial; but from the rock on which Milton split, what mental supremacy is an infallible security? What Alcides ever rescued genius from himself?

Dr. Worgan's constitution was naturally sound, but gradually undermined by that dreadful malady the stone.

The increasing paroxysms of his disorder determined him at length to undergo a surgical operation in his sixty-sixth year, which he endured with heroic fortitude; but it failed in the object, though eventually it terminated all his worldly sufferings. He was buried at the church of St. Mary Axe, opposite the left side of the communion table, as approached from the aisle. At his funeral the church was crowded with respectable parishioners and mournful spectators. As the body entered the church, Mr. Charles Wesley, one of his favourite pupils, played the *Dead March in Saul* on the organ; and the instrument, which in the doctor's time had fascinated thousands, thundered forth a volley, as its unconscious master descended into the grave. Such was the flitting scene that honoured his remains, and vanished: and now, "not a stone tells where he lies."

WRANISSKY, (Paul) an excellent violinist, was elected, in 1790, first violin and director of the opera orchestra at the national theatre of Vienna. He was born in Bohemia, and was a pupil of the celebrated Haydn. His compositions are very numerous and highly admired. They consist of several theatrical pieces, performed at Vienna between the years 1791 and 1800, and various operas of instrumental music, consisting of symphonies, concertos, sestets, quintets, quartets, trios, duos, and solos, bearing date between the years 1790 and 1800. His German opera called "*Oberon,*" which was performed at Frankfort in 1790, on the occasion of the coronation of the emperor Leopold II., had such success, that, during six weeks, it was performed every night. Wranissky died at Vienna in 1808.

WRANISSKY, (Anton) younger brother of the preceding, was chapel-master to the prince of Lobkowiss at Vienna, and, from about the year 1796, was considered one of the best violinists in that capital. He has composed various works for his instrument.

WRIGHT, (Thomas) born at Stockton upon Tees in 1763, resides at Croft, in the North Riding of Yorkshire. He is the author of a concerto, published in 1795, which first introduced the present general mode of fixing and designating the time that musical compositions are to be played in, by the oscillations of a pendulum, (see *Monthly Magazine* for March, 1800, page 110) and of a primer of music and supplement to the primer, which are in high estimation as elemental works, and place the composer in

the first class of sound and scientific English masters. The late Dr. Miller of Doncaster avowedly took or borrowed the plan of his primer from Wright. In a note to that publication, he says, "I was present when Mr. Wright was teaching a young lady, and I thought that his method of grounding her was so excellent, that I am indebted to him for the first idea of this primer." (See *Miller's Primer*, published by Broderip and Wilkinson, page 3.) The two works, however, notwithstanding their similarity of title, differ materially in their nature and arrangement. Dr. Miller's is apparently an addenda to his *Institutes*, and intended to supply deficiencies which he had become sensible of, by observing the instructive system of his younger competitor. Wright forms two original parts of his own *Institutes* excellently adapted to profitable practice in almost any stage of a student's progress, and perfect, as detached lessons, although they constitute links in his greater work, which it is understood to be a laudable object of his professional life to mature and publish, with every advantage that long and extensive experience can bestow. An unacted opera called "*Rusticity*," (written by his wife) an anthem of thanksgiving for peace, and two or three trifling marches and single songs, complete the list of Wright's publications. He is the son of the late Robert Wright, organist of Stockton upon Tees, and at a very early age evinced much ingenuity both in music and mechanics. When he was only eleven years old he was an organist, officiating in that capacity for Garth, (joint editor with Avison of Marcello's psalms) upon a powerful old organ, said to be one of father Schmidt's, in the parish church of Sedgefield. He subsequently was a year or two with Ebdon, organist of Durham cathedral; but in that situation, as with Garth, he was more an assistant than scholar. The first and best foundation of his musical skill he always considers was laid by his father, who had been a pupil of Charles Avison, and who was, by reason of such advantage, well versed in thorough-bass and an able musician; but, being a man of irregular conduct, he seldom gave his abilities fair play, unless in the musical instruction of his son. Emerson, the great mathematician, was a frequent tankard associate of Robert Wright's; and Thomas, the subject of this article, has been heard to say that one of the earliest incentives he was alive to, was his (Emerson's) praise. He used to listen with patience to what he said when he ventured to take any part in the discourse he held with his father; would often pat his head and call him a clever lad; and when, in the itinerant migrations of the philosopher to Stockton market, they happened to meet in the street, the celebrated wallet was quickly in descent from his shoulder, and a boon of apples or gingerbread, with a word or two of his best *churl* expletives, generally testified his recognition. Wright particularly excels in spontaneous performance, especially upon the organ, and has that discriminative nicety of ear which has been so much thought of, as a gift or attainment, in the case of one or two other eminent musicians: he can tell what single note is struck upon a keyed instrument, not seeing it, and in like manner detect his pupils at a little distance when they put down a note with a wrong finger. Nature, indeed, seems to have devoted him to music.

WUNDERLICH, (Johann Georg) born at Bayreuth in 1755, was, in the year 1800, flutist in the orchestra of the grand opera at Paris; also professor of that instrument (in the second class) at the conservatory. He has published various works for the flute, amongst which is one entitled "*Trois Grandes Sonates pour la Fl. et B., Op. 1 de Sonat.*," Paris, 1802.

WUNDERLICH, (Christian Friedrich) chamber-musician and performer on the hautboy in the chapel of the margrave of Anspach, was born at Culmbach in 1722. He was considered, in his youth, as an excellent player both on the hautboy and clarionet, for both of which instruments he composed various operas of music, between the years 1738 and 1770.

WYLDE (H.) was born in 1795, and entered as a chorister of the chapel royal in 1805, under Dr. Ayrton, to which celebrated master, Stafford Smith succeeded, in the same year, and from whom he learnt composition. In 1810, he left the chapel royal, and, in 1809, became organist of Watford church in Hertfordshire. The compositions which he has published are but few in number, as the small leisure time he can spare from professional engagements has been chiefly devoted to the composition of cathedral music for private performance. His published works are "*Go, 'tis honour's voice,*" song; "*Health to my friend,*" glee for four voices; "*Humanity,*" glee for four voices; "*Little inmate, full of mirth,*" glee for three voices; "*Cease not, my lute,*" song; and "*How, while morn.*"

X

XAVIER, (ANTON MARIA) chamber-violinist to the emperor Napoleon, and member of the royal academy of music, was born at Paris in 1769. He was of a noble family, but was obliged on account of the French revolution to follow music as a profession. He was a pupil of Bertheaume and of Mestrino. His violin playing was greatly admired at Paris. He published likewise several operas of music for his instrument and many romances.

XIMENES, (FRAN.) cardinal and archbishop of Toledo, was born at Tordelaguna in 1457. He took a very active part in the organization of the Spanish church music of his time, and introduced the Mozarabic or Gothic chant, which differs in several respects from the Gregorian and Ambrosian chants. It is very similar to the ancient African church music introduced by St. Augustin. A law of the council of Toledo determines that no person shall be admitted to the ecclesiastical dignity in Spain without being able to sing the whole missal, or at least all the customary chants and hymns of the church, in the Mozarabic style.

Y

YANIEWICZ, (FELIX) a Polish gentleman, born at Wilna, and in his youth attached to the court of Stanislaus, the late king of Poland. His genius for music showed itself at a very early age, and was so much admired by king Stanislaus that he signified his desire that every means should be employed for the cultivation of a talent so remarkable. With this object in view, a liberal pension was assigned to Yaniewicz, in order that he might travel in Germany, Italy, and France for the improvement of his art. Whilst in Paris, where he was particularly noticed by several members of the royal family, the French revolution broke out, and soon after the sun of Polish liberty set, probably for ever. Amidst the tempest of political commotion which involved the ruin of Stanislaus and the dismantlement of Poland, Yaniewicz's fortunes were involved in the general wreck, and, in 1792, he came to England, where he has since resided: here he married an English lady, by whom he has one son and two daughters. Both his daughters seem to inherit their father's musical talent. The eldest, Felicia, though still young, is already distinguished as an admirable pianist, possessing great force, neatness, brilliancy of touch, and execution. Her public performances have been equally creditable to herself and to her father, who has been her chief instructor, and the model of her taste. As a singer, her pure and

unpretending style, and delicate intonation, have given great pleasure to her hearers in public and in private. The youngest, Pauline, though still almost a child, gives great promise of musical excellence. Her capacity for the acquirement of various accomplishments, is such as requires only judicious direction to enable her to excel in whatever she may attempt. Yaniewicz has been long well known in the musical world as a very eminent performer on the violin. His style seems more the result of his own peculiar mode of feeling and expression, than any scholastic imitation or predilection. With great spirit and precision in the more brilliant passages, there is blended in those of the cantabile character a strain of amatory feeling and serious tenderness which gives an indescribable charm to his performances. His tone is pure and equal, his intonation remarkably exact, and his style free from those unmeaning harlequinades, and flattering frippery embellishments, which disfigure the violin playing of so many performers whose merits are otherwise considerable. His concertos, trios, duets, and other compositions, give proof of a fine and cultivated taste.

YONGE, author of a work entitled "*Musica Transalpina*," published in London in the year 1588. The dedication to this work supplies the following interesting notice of the state of music in the metropolis at that time. "Since I first began to keep house in this city, it hath been no small comfort unto me, that a great number of gentlemen and merchants of good account, as well of this realm as of foreign nations, have taken in good part such entertainments of pleasure as my poor ability was able to afford them, both by the exercise of music, daily used in my house, and by furnishing them with books of that kind, yearly sent to me out of Italy and other places, which being for the most part Italian songs, are for sweetness of air very well liked of all, but most in account with them that understand the language."

YOST, (Michael.) Under this name several pieces of instrumental music were published at Paris, about the year 1790. All of them, however, were the composition of J. C. Vogel.

YOUNG, (Miss.) See Arne, (Mrs.)

YOUNG, (Matthew) an Irish bishop, published at Dublin, in 1784, a treatise entitled "*An Enquiry into the principal Phenomena of Sounds and Musical Strings.*" He died at Whitworth, in Lancashire, in the year 1800.

YRIARTE, (Don Tomas de) a Spanish author, published at Madrid, in 1779, a poem, in five cantos, entitled "*La Musica.*" There is an indifferent French translation of this poem, entitled "*La Musique, Poème de D. Thomas Yriarte, trad. de l'Espagnol par Grainville, et accompagné de Notes par Langlés,*" Paris, 1800.

YSSANDON, (Jean) a French musician, published at Paris, in 1582, a work entitled "*Traité de Musique pratique divisé en deux Parties.*"

YZO published, in 1754, probably at Paris, two works entitled "*Apologie de la Musique et des Musiciens Français, contre les Assertions peu mélodieuses, peu mesurées et mal fondées de J. J. Rousseau, Citoyen de Genève,*" and "*Lettre sur celle de J. J. Rousseau sur la Musique.*"

Z

ZABERN (Jacob) published at Munich, in 1500, a work entitled "*Ars bene cantandi choralem cantum.*"

ZACCARIIS or ZACHRIIS, (Cæsar de) born at Cremona, was musician to the Bavarian court, and flourished towards the end of the sixteenth century.

ZACCHARELLI, an Italian dramatic composer in the latter part of the last century.

ZACCHINI, (Giulio) an organist at Venice, published, in 1572, a work entitled "*Motetta à 4 vocum.*"

ZACCONI, (Ludovico) an Augustine monk of Pesaro, and afterwards a musician in the service of the duke of Bavaria, was the author of an excellent work, printed at Venice, first in 1591, and afterwards in 1596, under the title of "*Pratica di Musica.*" This is justly esteemed one of the most valuable treatises on the subject of practical music that is extant; and although it seems chiefly intended for the use of experienced musicians, it abounds with precepts which are applicable to practice, and suited even to ordinary capacities. In the year 1662, he published a second part of this work, in which he treats of the elements of music, and the principles of composition. The rules for the composition of counterpoint, fugue, and canon, are taken from the writings of Zarlino, Artusi, and other Italians.

ZACH (Johann) was born in Bohemia, and received his musical education under the first organists and contrapuntists of his day. He was chapel-master to the elector of Mentz, and his instrumental compositions were much admired. He died in poverty in 1773.

ZACHARIAE, (Friedrich Wilhelm) an eminent German poet and composer, was professor of the belles lettres at the gymnasium, in Brunswick, where he died in 1777. His compositions were chiefly vocal.

ZACHARIAE, (J. F. L.) music director at Magdeburg in the latter part of the last century, composed some church music and other vocal pieces.

ZACHAU, (Friedrich Wilhelm) the son of a musician of Leipsic, was born in that town in 1663. He was placed at the public school there, and became a deeply skilled proficient in the science of music, and likewise attained some excellence as a performer on the organ and other instruments. He studied under Thiel at Stettin, and, in 1684, was appointed organist of the church of the Virgin Mary at Halle, in Saxony, where he continued until his death, in the year 1721. He composed several pieces for the church, and some lessons for the harpsichord. His professional celebrity occasioned him to have many pupils, and it is no small addition to his character, that he was the musical preceptor of Handel.

ZAHN, a celebrated performer on the bassoon, was born in Franconia. He was engaged, in 1761, in the imperial chapel of St. Petersburg, and resided in Russia during twenty years.

ZAMPERINI, (Anna) a celebrated Venetian singer in the latter part of the last century.

ZAMPIERI or SAMPIERI, a good Italian violinist, resided for some time in this country about the year 1795. He was a very singular character, and gave several concerts, at which he introduced his own compositions, whimsically describing in the bills the story his music was meant to illustrate.

ZANCHIUS, court-musician and organist to the emperor Rudolph II., was born at Treviso. He flourished at Prague at the commencement of the seventeenth century, and published there, amongst other works, "*5 Vesperpsalmen von 8 und 12 Stimmen,*" 1603.

ZANETTI or ZANETTINI, (Antonio) a Venetian, was chapel-master to the duke of Modena. He brought out at Venice the following operas: "*Medea in Atené,*" 1675 and 1678; "*L'Aurora in Atené,*" 1678; "*Irene e Constantino,*" 1681; "*Themistocle in Bando,*" 1683; "*Virgilio Console,*" 1704; and "*Artaserse,*" 1705.

ZANETTI, (Francesco) chapel-master at Perugia, was born at Volaterra about the year 1740. In 1790, he resided in this country, where he published several operas of violin music. Amongst his dramatic works are "*L'Antigono,*" Leghorn, 1765; "*La Didone abbandonata,*" Leghorn, 1766; and "*Le Cognate in Contessa,*" opera buffa, Alessandria, 1783.

ZANOTTI, (Franc. M.) an Italian author, published "*Lettere del Sgr. Franc. M. Zanotti, del P. Gtamb. Martini, del P.*

Giovenale Sacchi, Accademici dell' Istituto di Bologna nelle quali si propongono e risolvono alcuni dubbi appartenenti al trattrato. Della divisione del tempo nella musica, nel ballo e nella poesia, pubblicato in Milano nell' anno 1770, *e all' altro: delle quinte successive nel contrapunto, e delle regole degli accompagnamenti, pubbl. l'anno* 1780," Milan, 1782.

ZANOTTI (Giovanni Calisto) was, in 1770, chapel-master at Bologna. In 1791, he is named as a dramatic composer in the Milan theatrical calendar.

ZAPF, (Johann Nepomuk) pianist at Gratz, has published, chiefly at Vienna, many works for his instrument since the year 1800.

ZAPPA, (Francesco) a good violoncellist and composer for his instrument, published some of his music at Paris about the year 1776.

ZARLINO, (Giuseppe) a celebrated chapel-master of St. Mark's church at Venice, was born at Giogga, near Venice, at the commencement of the sixteenth century. He was a pupil of Adrian Willaert, and succeeded Cyprian Rore, whose office he filled in 1565. His theoretical works raised him to the rank of one of the first classical authors of the sixteenth century, He was, after Guido, one of the first authors who wrote on music scientifically, making use of the monochord to treat of the length of the strings and the consonances. The merit of having discovered the relation between the major and minor third, is also attributed to him. All his works were printed at Venice, in 1538, in four volumes, folio. Zarlino was the composer of the "*Modulationes sex Vocum per Phil. Usbertum editæ*," Venice, 1566. He likewise composed for the theatre. In 1630, one of his operas called "*Orfeo*," was represented at Paris by a company of singers, brought there by cardinal Mazarin. Walther fixes the time of the death of Zarlino in the year 1559, but he is deceived, since he succeeded Rore in 1565. Laborde names the year 1559, and this opinion is most probable. Dr. Burney says, "There are few musical authors whom I have more frequently consulted than Zarlino, having been encouraged by his great reputation and the extent of his plan, to hope for satisfaction from his writings concerning many difficulties in the music of the early contrapuntists; but I must own that I have been more frequently discouraged from the pursuit by his prolixity than enlightened by his science: the most trivial information is involved in such a crowd of words, and the suspense it occasions is so great, that patience and curiosity must be invincible indeed to support a musical inquirer through a regular perusal of all his works." However, as there is perhaps more pedantry discovered by writers upon music in general than any other art, from their ambition of being thought profoundly skilled in the useless jargon of ancient Greek theorists, if we make allowance for Zarlino's infirmity in that particular, many useful precepts, and much curious information concerning the music of the sixteenth century, may be collected from his works.

ZEILINGER, a pianist, probably resident at Vienna, has published there several works for his instrument since the year 1800.

ZELLER, (G. B. L.) chapel-master to the duke of Mecklenburg-Strelitz, and composer of some dramatic and violin music, died at Strelitz in the year 1803.

ZELTER (Carl Friedrich) was born at Berlin in 1758. He was much distinguished as a musical amateur in that city, and succeeded Fasch as director of his singing-school. He also published various vocal and instrumental works between the years 1790 and 1810. His wife was an excellent singer. She died in the year 1806.

ZENARO, (Da Salo Giulio) a musician of the sixteenth century, published at Venice, in 1590, "*Madrigali Spirituali à 3 voci.*"

ZIANI, (Don Pietro Andrea) by birth a Venetian, was in early age chapel-master of St. Mark's at Venice, and subsequently entered the service of the court at Vienna. He was one of the best theorists of his time,

and the number of his practical works attests the fecundity of his talent. Besides seven operas of sonatas, which were all published, he produced the following operas: "*La Guerriera Spartana,*" 1654; "*Eupatra,*" 1655; "*Le Fortune di Rodope e di Dalmira,*" 1657; "*L'Inconstanza trionfante,*" 1658; "*Antigona delusa da Alceste,*" 1660; "*Annibale in Capua,*" 1661; "*Gli Scherzi di Fortuna;*" "*Le Lagrime della Vergine;*" "*Le Fatiche d'Ercole,*" 1662; "*Amor Guerriero,*" 1663; "*Alciade,*" 1667; "*Semiramide,*" 1671; "*Eraclio,*" 1671; "*Attila,*" 1672; and "*Candaule,*" 1679.

ZIANI (Marco Antonio) was a relation of the preceding, and his successor in the place of chapel-master at Vienna. Some of his sonatas were published at Amsterdam. The following are amongst his operas and oratorios: "*Alessandro Magno in Sidone,*" 1679; "*La Ninfa Bizarra,*" 1680; "*Alcibiade,*" 1680; "*Damira placata,*" 1680; "*La Virtù sublimata dal Grande,*" 1683; "*Tullo Ostilio,*" 1685; "*Inganno regnante,*" 1688; "*Il gran Tamerlano,*" 1689; "*Creonte,*" 1690; "*Falsirena,*" 1690; "*Amante Eroe,*" 1693; "*Marte deluso,*" "*La Virtù Trionfante dell' Amore e dell' Odio,*" 1691; "*Rosalinda,*" 1693; "*Amor Figlio del Merto,*" 1694; "*La Finta pazzia d'Ulisse;*" "*Domicio;*" "*Constanza in Trionfo,*" 1696; "*Eumene,*" 1697; "*Odoardo;*" "*Il Giudizio di Salomone;*" "*Egisto, Rè di Cipro,*" 1698; "*Amori trà gli odi, ossia il Ramiro in Norvegia;*" "*Il Theodosio,*" 1699; "*Duello d'Amore e di Vendetta;*" "*Gordiano Pio;*" "*Il Meleagro,*" 1700; "*Temistocle,*" 1701; "*Romolo,*" 1702; "*Esopo,*" 1703; "*Alboino,*" 1707; "*Chelonida,*" 1709; "*Gesù flagellato,*" oratorio, 1714; and the first act of the opera "*Atenaide.*"

ZIEGLER, (Franz) a monk at the abbey of Eberbach, published at Nuremburg, in 1740, a work entitled "84 *Interludia sive breviores versiculi ad musicam choralem ubique necessarii.*" Sometime afterwards, he published a second collection of eighty easy fugues.

ZIEGLER, (Christian Gottlieb) an excellent organist and learned musician at Quedlinburg in the first half of the last century.

ZIEGLER, (Joseph) a good violinist at Vienna about the year 1750. He was one of the masters of Von Dittersdorf.

ZIELCHE, (Johann Heinrich) chamber-musician and flutist to the king of Denmark, also court-organist at Copenhagen, published there, and at Berlin, much music for the flute, between the years 1775 and 1790.

ZIFRA. See Cifra.

ZIMMERMANN, (Matthias) a German church composer towards the close of the seventeenth century.

ZIMMERMANN, (Anton) organist of the cathedral church at Presburg, died in 1781. He left much instrumental music of his composition, chiefly in manuscript.

ZIMMERMANN (Pierre Joseph Guillaume) was born at Paris in 1785. He was a pupil of Boyeldieu at the conservatory. At fourteen years of age he obtained the prize for performance on that instrument, and, having studied harmony under Catel, he, two years afterwards, gained the first prize for that also. His compositions, almost all in manuscript, consist of piano-forte music, and a great variety of romances.

ZINGARELLI, (Nicolo) chapel-master of St. Peter's at Rome, was born at Naples in 1752, or, according to Gerber, at Milan, in 1760. Having lost his father at an early age, he was placed at the conservatory of Loretto to learn the rudiments of composition, under Feneroli. Cimarosa and Giordanello were here his fellow-students. On quitting the conservatory he learned the higher branches of the science from Speranza. One of his earliest works was his "*Montezuma,*" which was produced at the Naples theatre in 1781, and, though not free from faults, gained the approbation of Haydn. He then wrote for almost all the theatres in Italy, and after having visited Paris in the year 1789, where he produced his "*Antigone,*" he returned to Italy, being

chosen chapel-master to the cathedral of Milan. This situation he subsequently relinquished, being elected, on the death of the celebrated Guglielmi, in 1806, to his place in the chapel of the Vatican. From this epoch church music has been the only species of composition to which he has applied himself. The following list contains his principal works: "*Telemaco, ossia la Vertu vincitrice,*" cantata, Milan, 1785; "*Ricimero,*" opera seria, Venice, 1785; "*Armida,*" opera seria, Rome, 1786; "*Montezuma,*" opera seria, Naples, 1781; "*La Morte di Cesare,*" opera seria, Milan, 1791; "*Antigono,*" Paris, 1789; "*Il Mercato di Monfregoso,*" Vienna, 1793; "*La Secchia rapita,*" opera buffa, 1795; "*Stanze del Canto Vigesimo della Gierusalemme liberata di Tasso,*" Paris, 1795; "*Romeo e Giulietta,*" opera buffa, Vienna, 1797; "*Dio salvi Francesco Imperatore; Inno Patriotico degli Austriaci, con Acc. d'Orchestra: Gotterhalte Franz den kaiser, trasportato in Lingua Ital. de Carpani,*" Vienna, 1798; "*Pirro Rè d'Epiro,*" opera seria, Vienna, 1798; "*Ero, Cantata, ossia Monologo con Acc. di Cemb.,*" Vienna, 1802; "*Preghiera, coll'Acc. di Cembalo,*" Vienna, 1803; "*L'Oracolo de Sanniti,*" opera seria, Naples, 1805; "*Der 33 Gesang aus Dante's Hölle, für mehrstimmigen gehsang,*" 1808; "*La Distruzione di Gerusalemme,*" oratorio, Florence, 1800; "*Il Trionfo di Davide,*" oratorio; "*Ifigenia,*" opera; "*Artaserse,*" opera; "*Apelle e Campaspe,*" opera; "*Il Conte di Saldagna,*" opera; "*Ines de Castro,*" opera; and "*Il Rittrato.*"

ZINGONI (Giovanni Battista) published eight admired symphonies at Amsterdam, previously to the year 1766.

ZINK, (Benedict Friedrich) organist of the cathedral at Schleswick in 1783, published some admired instrumental music. He died at Ludwigslust in 1801.

ZINK, (Hartnack Otto Conrad) son of the preceding, was master of the choristers at the chapel royal of Copenhagen. He was considered a good performer on the flute and piano-forte, and published several operas of music for those instruments.

ZONKA, or ZONCA, or ZONGA, (Johann Baptiste) a good bass singer, and performer on the harmonica, belonging to the elector's chapel at Munich till 1786, when he returned to Italy, his native country. He published several bass songs, with instrumental accompaniments.

ZOPPIS, (Francesco) chapel-master to the emperor of Russia at Petersburg, in 1756. He first went to that country with an Italian opera company, of which he was the *compositore*. Both his serious and comic operas were very successful. The following are the only two of his entire works which are well known out of Russia: "*Sacrificio d'Abramo,*" oratorio, and "*Vologeso,*" opera. Several detached airs from his other operas became popular in Germany.

ZUCCARI, (Carlo) an Italian violinist and composer, flourished about the year 1770. He was for some time in this country, and published, in London, "*The Art of Adagio,*" consisting of solos for the violin and bass, and "*Three Trios for two Violins and Bass.*"

ZUCCARRI, (Andrea or Giovanni) an Italian dramatic composer, resided at Venice about the year 1726, and produced there the opera of "*Telemaco,*" in which the celebrated Carestini made his first appearance on the Venice boards.

ZUCCHI, a celebrated Milanese violinist, at the commencement of the last century.

ZUCHELLI or ZUCCHELLI, (Signor.) This bass singer is said to be an Englishman by birth, and to have passed the first eight or nine years of his childhood in England. His organs of speech having, therefore, been early trained to the pronunciation of our language, he speaks it far better than foreigners in general, though still with a slight foreign accent. He sang at the ancient concert in 1822, and though he certainly did not shine in Handel's finest bass songs, such as "*Why do the nations,*" and "*O, ruddier than the cherry,*" being manifestly

unacquainted with the style of these songs, still the splendour of his voice had its effect. He also performed at the King's theatre.

ZUCHINO, (Gregorio) a monk, born at Brescia, flourished in the first years of the seventeenth century. Amongst his published works are "*Harmonia Sacra*, 8, 9, 10—16 *voc. seu Motetti*," Venice, 1603, and "*Misse à* 8—16 *voc.*," Venice, 1603.

ZUFFI, (Giovanni Ambrosio) organist at Milan, in the beginning of the seventeenth century, published in that city, "*Concerti Eccles. à* 1, 2, 3, *e* 4 *voci, Parte* 1*ma. &* 2*da.*," Milan, 1621, and "*Concerti e Magnificat à* 4 *voci*," Milan, 1624.

ZUHLEHNER, a German musician, and composer of a mass and other works at Mentz, published, in the latter part of the last century, a very extensive collection of the best Italian, French, and German operas and oratorios, arranged for the piano-forte.

ZUMSTEEG (Johann Rudolf) was born at Gausingen in 1760. He was an excellent violoncellist, and highly esteemed vocal composer. In the year 1792, he was elected concert-master and director of the opera at Stuttgard. Zumsteeg received his early instructions in music from the chapel-master Agostino Poli; but he acquired the greater part of his theoretical knowledge, by studying the works of Mattheson, Marpurg, and D'Alembert. His compositions are in general distinguished by the gravity and dignity of their style. He died at Stuttgard in 1802. The following is a list of his principal works. For the church: "*Cantatas and other Sacred Music, for the Festivals of an entire Year.*" For the theatre: "*The Law of the Tartars*," opera; "*Renaud and Armida*," opera; "*Schuss de Gaensewitz*," opera; "*Zaalor*," opera; "*The Fête of Spring*," opera; "*Tamira*," a duodrame; songs for Schiller's *Robbers*; "*Prolog von Schubert, in Stuttgard, am Geburtsfeste des Herzogs aufgeführt*," 1790; "*Airs du Divertissement, donné par ses Enfans, à son Altesse Royale Mad. la Duchesse régnante de Wurtemberg, née Princesse de Prusse, à l'occasion du jour de Ste. Dorothée, sa Fête*," Stoccard, 1796; "*Die Eisterinsel. Ein Singspiel in* 3 *Akt. von Gotter, zum ersten Mal aufgeführt zu Stuttgard*," 1798; "*Das Pfauenfest*," opera, Stuttgard, 1801; "*Zalaor*," opera. Chamber music: "*Lieder, zerstreut eingerückt in dem Musikalischen Potpourri* 1, 2, 3, *und* 4 *Vierteljahr*," Stuttgard, 1790; "*Des Pfarrers Tochter von Taubenhain, eine Ballade von Bürger, mit Begleit. des Klav.*," Leipsic, 1792; "*Colma, ein Gesang Ossians, von Göthe, mit Begleit. des Klav.*" Leipsic, 1794; "*Die Entfuhrung, oder Ritter Karl von Eichenhorst und Frlul, Gertrude von Hochburg, eine Ballade v. Bürger, mit Begleit. des Klav.*," Leipsic, 1794; "12 *Lieder mit Klavier-Begleitung*," Leipsic, 1797; "*Die Büssende, eine Ballade von Stollberg, mit Klav. Begleit.*," Leipsic, 1797; "*Hagars Klage in der Wüste Bersaba, für eine Singstimme und Klav.*," Leipsic, 1797; "*Gesänge der Wehmuth von Salis und Matthisson*," Leipsic, 1797; "*Leonore, eine Ballade von Bürger, in Musik gesetzt f. Klav.*," Leipsic, 1798; "*Iglou's der Mohrin Klagegesang, f. Klav.*," Leipsic, 1800; "*Traurige Corallen, Duett aus der Geisterinsel fürs Klav.*," Leipsic, 1800; "*Kleine Balladen und Lieder mit Klavier-Begleitung, Part* 1 *and* 2," Leipsic, 1800; "*Dritter Heft, Part* 3," Leipsic, 1801; "3 *Duos à Flute e Vc.*," Augsburg, 1800; "*Elwine, Ballade, vom Frhrn. v. Ulmenstein*," Leipsic, 1801; "3 *Gesänge mit Klavier*," Leipsic, 1801; "*Trauerkantate, in Partitur und f. Klav. gedruckt*," Leipsic, 1802; "*Requiem auf den Tod des Grafen Zeppelin*," 1801; "*Kleine Balladen und Lieder, Part* 4," Leipsic, 1802; "*Part* 5 *ditto*," 1803; "*Sixth and Seventh Parts ditto*," 1803; "*Ritter Toggenburg, Ballade für Guitarre, Violin und Violoncell.*," 1802; "*Elbondokani, Singspiel in* 1 *Akt, von Justi nach dem Kalifen von Bagdad, fürs Klav. gedruckt*," 1802; "*Johanna's Abschied, aus Schiller's Mädchen von Orleans, fürs Klavier; von unbekannter Hand vollendet, aber*

weit unter Zumsteeg's. Geiste," Leipsic, 1803; "*Die Fruhlingsfeier, Ode zur Deklamation mit Orchester begleit,*" Leipsic, 1804; "*Der Abschied an Fanny; Kantate f.* 1 *Singstimme,*" Leipsic, 1804; "*Duo conc. p.* 2 *Violoncelles u. Sonat. p. Vc. et B.;*" "*Schiller's Ode an die Freude, mit P. F.*" "*L'Amor timido, Cantata di Metastasio a voce sola con P. F. ed. Orchestra,*" 1804; and "*Concert p. Vc. av. Orchestre, No.* 1."

ZUPHELIUS, (Matthias) a contrapuntist of the sixteenth century. Several motets of his composition may be found in *Petr. Joanelli Novi Thes. Music.* Venice, 1568.

ZYGMANTOWSKY, (Nicolas) a celebrated performer on the violoncello, was born in 1769. He played on the tenor at a public concert, when only four years of age, and on the violoncello at seven. He died before he had attained his eleventh year.

ZYKA, (Joseph) chamber-musician and violoncellist at the chapel royal at Berlin, was born in Bohemia. He flourished about the middle of the last century, when much of his music was known in manuscript.

ZYKA, (Joseph, jun.) youngest son of the preceding, was chamber-musician and performer on the tenor to the king of Prussia at Berlin. He composed various operettas, also some piano-forte music and cantatas. In the year 1797, he presented a "*Stabat Mater,*" of his composition, to the emperor of Russia, who rewarded him on the occasion with an elegant gold repeater and chain.

SUPPLEMENT.

HAYDN, (Joseph.) The following list includes the principal works of this renowned composer. For the church. Vocal: "13 *grosse und kleine Messen, à 4 Voci, 2 V., Viola, 2 Ob., 2 Tromb. Timp. e Org., 6 in C, 2 in B, 1 in Es, 1 in F, 2 in G, und 1 in D,*" manuscript; "*Salve Regina aus G moll mit oblig. Hoboe,*" manuscript; "*Offertorium à 4 Voci, 2 V., 2 Tromb. Timp., Viola, e Org.,*" manuscript; "*Chorus de Tempore, à 4 Voci, 2 V., 2 Ob., &c.,*" manuscript; "*Motetto à 4 Voci, 2 V., 2 Ob., &c.*" manuscript; "*Stabat Mater, aus B.,*" manuscript; "*2d Stabat Mater,*" "*Il Ritorno di Tobia,*" oratorio, manuscript, 1775; "*The Creation,*" an oratorio; "*Le Sette ultime Parole del Redentore al Croce,*" oratorio, Leipsic, 1801; "*Te Deum laudamus,*" Leipsic, 1802; "*Te Deum laudamus, No. 2,*" manuscript; "*Ave Maria;*" "*Motetto, a Soprano solo,*" manuscript; "*Salve Regina à 4 Voci,*" 1806; "*Motetto: Insanæ et vanæ curæ;*". "*Der Versöhnungstod,*" cantata, 1809; "*Die 10 Gebote, in 10 Kanons,*" Vienna, 1810; "42 *Kanons für 2 u. mehrere Singstimmen,*" Leipsic, 1810. Dramatic: "*Der Götterrath,*" opera, manuscript; "*Philemon und Baucis,*" opera, manuscript; "*Die Feuersbrunst,*" opera, in two acts, manuscript; "*Orlando Paladino,*" operetta, in three acts; "*Ouvert. und Gesänge aus der kom. Oper, Ritter Roland,*" Bonn, 1799; "*Asmodeo, der hinkende Teufel,*" operetta, manuscript; "*Der Aepfeldieb,*" operetta, Berlin, 1791; "*La Fedelta Premiata,*" opera buffa, Esterhazy, 1784; "*La vera Costanza,*" opera buffa, Esterhazy, 1786; "*Armida,*" manuscript; "*L'Infedeltà delusa,*" opera buffa, manuscript; "*Die Hochzeit auf der Alm,*" operetta; "*Il Mondo della Luna,*" opera buffa, manuscript; "*Laurette,*" Paris, 1791; "*Isola disabitata,*" opera buffa, 1793; "*Musik zum Zerstreuten,*" "*Musik zu Goetz von Berlichingen,*" manuscript; "*Orfeo ed Euridice, Drama per Musica,*" Leipsic, 1806. Church music. Vocal: "*Cantata per un Soprano con Accomp. Ah come il core mi palpita,*" Vienna, 1783; "*Aria per un Soprano con Accomp. Or vicina a te, mio cuore,*" Vienna, 1788; "*Romances et Chansons de différ. caract. av. Acc. de Clav. compos. p. J. Haydn, traduites ou imitées de l'Allemand en Français p. une Société de Gens de Lettres, 1r. Rec.*" Paris, 1787; "*Deutschlands Klage auf den Tod des grossen Friedrichs,*" 1787; "*Arianne a Naxos. Cantata à Voce sola col Cembalo,*" Vienna, 1792; "9 *einzelne f. Klav. gestochene Opern-Arien,*" Vienna, 1788; "*Arien aus Orlando Paladino,*" Berlin, 1799; "12 *Lieder beym Klav. 1r. Th.,*" "12 *Lieder beym Klav. 2r. Th.,*" "6 *Lieder beym Klav. 3r. Th.,*" Vienna, 1794; "6 *Lieder beym Klav. mit Engl. und Deutschem Texte, 4r. Th.,*" Vienna, 1799; "6 *Canzonets, 1st and 2d Set, English and Italian,*" London; "*Canon, welcher vor und rückwärts, hernach umgedreht, wieder vor und rückwärts gesungen werden kann,*" Vienna, 1796; "*Pudelromanze f. Klav.,*" Leipsic; "*Lied beym Klav. Ich bin der Verliebteste,*" Vienna; "*Duetto dell,*" opera; "*La Caffetiera bizzara,*" Dresden, 1796; "*Gott erhalte Franz den Kaiser, ein Gedicht von Haschka fürs Klav. in Musik gesetzt,*" Augsburg, 1797; "*Gesellschaftslied im Kreise der Freude f. Fp.*" Bonn, 1797; "*Bonaparte, oder die Wanderer in Ægypten. Ein lied f. Klav.,*" Leipsic; "*Ode à la Paix, Trio de Chant av. Acc. de Clav. Parol. de Porro, exécutée à gr. chœur au*

Concert de la Rue Feydeau," Paris, 1798; "*Ombra del Caro bene, aus D, a* 11 *part.,*" cantata, Vienna; "*A Selection of original Scots' Songs, in three Parts, the Harmony by Haydn, &c.,*" London, printed for William Napier; "*Symph. and Accts. to a Selection of Scots' Songs,*" published by Thomson, London and Edinburgh; "*Ballads, 2d and 3d Collection,*" London; "13 *Sing-quartetten,*" 1799, manuscript; "*Die Jahreszeiten nach Thomson in Musik gesetzt,*" Leipsic, 1802; "*Der Sturm* (*La Tempesta*)," Leipsic, 1802; "*Canons für 2 Discante, Tenor, und Bass,*" 1803; "38 *Gesange für* 1, 2, 3, *und* 4 *Stimmen, machen den* 8 *und* 9 *Heft der Oe. compl.,*" 1803; "*Drey u. vierstimmige Gesänge mit Begleitung des Fp.,*" Leipsic, 1803; "*Altschottische Balladen und Lieder, nach altschottischer Melodie ausgesetzt mit Engl. Text und Deutscher Nachbildung.* 1*r. u.* 2*r. Th.*" Leipsic; "*Der Schwur der Liebenden, m. P. F.,*" "*Schwanengesang für* 4 *Singst. und Klav. Das herrliche Quartet, Hin ist alle meine Kraft, &c.*" Offenbach, 1807; "3 *Gesänge von Gellert, für* 4 *Stimmen gesetzt,*" 1807.

Instrumental. The following catalogue was made out by Haydn himself, up to the year 1805, when he was in his seventy-third year. One hundred and eighteen symphonies; eighty-three violin quartets; fifteen concerte, namely, three for violin, three for violoncello, one for double bass, two for horn, one for trumpet, one for flute, one for organ, and three for harpsichord; twenty divertimenti for different instruments, in numbers, from 5 to 9; twenty-one trios for two violins and bass; three trios for two flutes and violoncello; six violin solos, with accompaniment for a tenor; sixty-six sonatas for the piano-forte; one hundred and sixty-three pieces for the baritono; three marches; and four hundred minuets and allemandes.

HOFFMEISTER, (Franz Anton.) The following is a list of his principal works. For the violin: "1 *Grande Sinfonie;*" "3 *Quintetti per* 2 *V.,* 2 *A., e Vc., Nos.* 1, 2, 3," Op. 3; "6 *Grands Quatuors concert. p.* 2 *V., A., et Vc., Liv.* 1 *et* 2," Op. 16; "6 *ditto, Liv.* 1 *et* 2," Op. 17; "6 *Quatuors à* 2 *V., A., et Vc., Liv.* 1 *et* 2," Op. 18; "6 *Terzetti per* 2 *V. e Vc.,*" Op. 5; "6 *Duetti per* 2 *V.,*" Op. 6; "6 *Duetti per V. e A.,*" Op. 4; "3 *Duetti per V. e Vc., Liv.* 2," "6 *Duos p.* 2 *V., faciles, agréables, et progressives;*" "1 *Notturno p. V., A., Vc.,* 2 *Cor. e B. No.* 4." For the harpsichord: "1 *Grand Concerto,*" Op. 8; "2 *Quintetti per P. F., Fl., V., A., e Vc., Nos.* 2 *et* 3." "3 *Quartetti per P. F., V., A., e Vc., Nos.* 1, 2, 3," Op. 2; "6 *Terzetti per P. F., V., e Vc., Liv.* 1 *et* 2," Op. 2; "6 *Duetti per P. F. e V., Liv.* 1 *et* 2," Op. 3; "3 *Sonate à* 4 *mains, Nos.* 1, 2, 3;" "3 *Sonates Solo;*" "3 *Grandes Son. solo;*" "*Diverses petit. et agréabl. Pièces, av. Acc. d'un V. Cahier* 1, 2, *et* 3." For the flute: "4 *Concerti in F, D, G, C, Nos.* 29, 30, 31, 32;" "6 *Quintetti per Fl., V.,* 2 *A., e Vc., Liv.* 1 *et* 2," Op. 4; "3 *Grandi Quartetti, per Fl., V., A., Vc., Nos.* 1, 2, 3," Op. 23;" "3 *Quart. p. Fl., V., A., e Vc.,*" Op. 24; "6 *ditto,*" Op. 26; "6 *Terzetti per Fl., V., e Vc.,*" Op. 2; "3 *Terzetti per* 3 *Fl.,*" Op. 12; "6 *Duetti p.* 2 *Fl.,*" Op. 14; "6 *Duetti p. Fl. e V.,*" Op. 15; "50 *Cadenze p. Fl. solo;*" "*Diverses petites Pièces agréables et progressives p. la Fl. seule, Cah.* 1;" "*Diverses detto pour* 2 *Fl. Cah.* 1;" "*Diverses detto pour* 2 *Fl. Cah.* 1."

Vocal: "*Der Alchymist,*" operetta; "*Der Haushahn,*" ditto; "*Die bezauberte Jahd.*" ditto; "*Der Schiffbruch;*" "*Der Königsohn von Ithaka,*" ditto; "*Die Belagerung von Cythere;*" "*Rosalinde, oder die Macht der Feen,*" opera, in three acts, Vienna, 1797; "*Elysium Vorspiel;*" "*Der erste Kuss,*" opera; "*Das Gebeth des Herrn,*" manuscript, 1798; "*Sammlung deutscher Arien und Lieder,*" Manheim; "*Ouverture à gr. orch. No.* 1, *in D;*" "*Variat. p.* 2 *Clar.,* 2 *Fag.,* 2 *Cor., No.* 1;" "*Pièces favor. p. detti;*" "*Gr. Quint. p.* 2 *V.,* 2 *A., Vc., Nos.* 1, 2, 3;" "*Notturno p. V., A., Vc.,* 2 *Cor., et B.;*" "12 *Variat. p.* 2 *V. conc. No.* 1;" "*Journal p. Clarionette, cont. plus. Pièces progr. p.* 2 *Clar., Cah.* 1, 2, 3;" "3 *Duos conc. p.* 2 *V.,*" Op. 3; "3 *Duos p. V. et A.,*" Ops.

Duos conc. p. 2 V." Op. 8; "6 *prices p. V. seul. Liv.* 1, 2;" "*Etudes p. Viola, Liv.* 1, 2;" "3 *nouv. Sonatines iles, agréables, et progressives p. P. F. à sage de Commençans, Liv.* 1, 2;" "*Son. l'Arpa o P. F. No.* 1;" "*Son. p. l'Arpa P. F. c. V. o Fl. No.* 2;" "*Ouv. aus d. en Kuss für P. F.;*" "*Ouv. p. P. F. No.* "*Die Linde auf d. Kirchofe m. P. F.;*" *Das Mädchen am Gestade. Eine Ballade, P. F.;*" "*Gr. Son. p. P. F. av. Fl. arr. n Notturno,*" Op. 8; "3 *Son. p. P. F. V.*" Op. 9; "3 *Son. p. P. F. av. Fl.*" 10; "3 *Son. p. P. F. av. V.,*" Op. 11; *Son. p. P. F. av. Fl.,*" Op. 12; "*Gr. p. P. F. av. Fl. ou V.,*" Op. 14; "*Gr. n. p. P. F. av. Fl. ou V.,*" Op. 15; "*Trio P. F., V., et Vc.,*" Op. 16; "3 *Grands at. conc. p.* 2 *V., A., Vc., Op.* 16 *des ut.,*" "*Gr. Quat. p. detti,*" Op. 17; "*Gr. mph. à gr. orch. Op.* 65 *d. Symph.,*" "*Six lemandes à* 4 *m. p. P. F., Cah.* 1, 2," 68; "*Sammlung von Gesellschafts dern,* (*Maurerliedern*) *No.* 1—6," "6 *rstimmige Gesänge für* 2 *Tenor und* 2 *ssst. mit P. F. Zu geselliger Freude, M.*"

MOZART, (JOHANN CHRYSOSTOMUS OLFGANG GOTTLIEB.) The following t of the works of this renowned master, oduced between the years 1784 and 1791, s drawn up by himself.

1784.—"*Conc. p. P. F.;*" "*Conc. p. F.;*" "*Ditto;*" "*Quint. p. P. F., av. Oboe, ar., &c;*" "*Conc. p. P. F.;*" "*Sonate p. F. et V.;*" "*Variat. p. P. F.;*" "*Concerto P. F.;*" "*Son. p. P. F.;*" "*Quat. p. V., A., Vc.;*" and "*Conc. p. P. F.*"

1785.—"*Quat. p.* 2 *V., A., Vc.;*" "*Quat. ietti;*" "*Conc. p. P. F.;*" "*Aria, A te tanti;*" "*Conc. p. P. F.;*" "*Aria, a l'oscure;*" "*Andante p. V. princ.;*" *Kantate, Die Maurerfreude;*" "*Fantasie P. F.;*" "*Lied. Das Veilchen;*" "*Maurische Trauermusik;*" "*Quat. p. P. F.;*" *Quat. p. l'Opera, Villanelli;*" "*Terzetto le même Op.;*" "*Son. p. P. F. et V.;*" "*Conc. p. P. F.*"

1786.—"*Der Schauspieldirchtor,*" opera; *c. p. P. F.;*" "*Duetto p. Idomeneo,* *Spiegarti;*" "*Scena con Rondo av. V. oblig.;*" "*Conc. p. P. F.;*" "*Le Nozze di Figaro,*" opera; "*Quat. p. P. F., V., A., Vc.;*" "*Rondeau p. P. F.;*" "*Conc. p. Cor.;*" "*Trio p. P. F., V., et Vc.;*" "*Son. à* 4 *mains;*" "*Trio p. P. F., Clar., et A.;*" "*Quat. p.* 2 *V., A., Vc.;*" "*Variat. p. P. F.;*" "*Variat. à* 4 *mains;*" "*Trio p. P. F., V., Vc.;*" "*Conc. p. P. F.;*" "*Sinfonie;*" and "*Scena con Rondo, c. P. F.*"

1787.—"6 *Deutsche Tänze;*" "*Rondeau p. P. F., No.* 1;" "*Scena ed Aria, Non so d'onde viene;*" "*Aria, Mentre ti lascio;*" "*Quint. p.* 2 *V.,* 2 *A., Vc.;*" "*Quint. p.* 2 *V.,* 2 *A., Vc.;*" "*Son. à* 4 *mains p. P. F.—C, No.* 1;" "*Mus. Spass für* 2 *V., A.,* 2 *Hor., u. B.*" "*Lied. Abendempfindung;*" "*Lied. An Chloe,*" "*Kleine Nachtmusik f.* 2 *V., A., B.;*" "*Son. p. P. F. et V.—A;*" "*Il Dissoluto punito, ossia il Don Giovanni,*" opera; "*Scena, Bella mia fiamma;*" "*Zwey Lieder;*" and "*Lied. Der Spinnerin.*"

1788.—"*Son. p. P. F.;*" "*Il Contredanses;*" "6 *Deutsche Tänze;*" "*Conc. p. P. F.;*" "*Aria, Ah scia ciel;*" "*Lied. Ich möchte wohl der Kaiser seyn;*" "*Adagio p. P. F.;*" "*Aria p. l'Op. Don Giov., Della sua pace;*" "*Duetto p. detta Op., Per quelle tue manine;*" "*Scena e Rondo p. detta, Mi tradi;*" "*Arietta, Un bacio di mano;*" "*Trio p. P. F., V., Vc.;*" "*Sinfonie;*" "*Sonate facile p. P. F.;*" "*Adagio in C min. à* 2 *V., A., Vc., p. une Fugue;*" "*Sonatine p. P. F. et V.—F;*" "*Trio p. P. F., V., Vc.—C;*" "*Canzonetta, Più non si trovano;*" "*Sinfonie, G min.;*" "*Sinfonie C;*" "*Lied. Beym Auszug in das Feld;*" "8 *Canoni;*" "*Il Canoni;*" "*Trio p. V., A., Vc.;*" "*Trio p. P. F., V., Vc.—G;*" "2 *Contredanses;*" "6 *Deutsche Tänze;*" and "12 *Menuetten.*"

1789.—"*Arie, Ohne Zwang;*" "*Son. p. P. F.;*" "6 *Deutsche Tänze;*" "*Variat. p. P. F. sur Menuet de Duport;*" "*Kleine Sigue f. Klavier;*" "*Quat. p.* 2 *V., A., Vc.—D;*" "*Son. p. P. F.—D;*" "*Rondo p. Op. Figaro, Al desio;*" "*Aria, Alma grande;*" "*Arie, Schon lacht d. holde Fruhling;*" "*Quint p. Clarinette,* 2 *V., A., Vc.—A;*"

"*Aria, Chi sà, chi sà;*" "*Aria, Vado, ma, dove;*" "*Aria, Rivolgete à me;*" "12 *Menuetten;*" and "12 *Deutsche Tänze.*"

1790.—"*Cosi fan tutte,*" opera; "*Quat. p. 2 V., A., Vc.—B;*" "*Quat. p. detti, F.*" "*Quint. p. 2 V., 2 A., Vc.—D;*" "*Ein Stück für eine Spieluhr F min.*"

1791.—"*Conc. p. P. F.—B;*" "*Drey Deutsche Lieder;*" "6 *Menuetten;*" "6 *Deutsche Tänze;*" "4 *Menuetten u.* 4 *Deutsche Tänze;*" "2 *Kontratanze;*" "2 *Men. u.* 2 *Deutsche Tänze;*" "*Kontratanz und* 6 *Ländler;*" "*Stück f. eine Spieluhr F min.;*" "2 *Tänze;*" "*Aria, Per questa bella;*" "*Variat. p. P. F.*" "*Quint. p.* 2 *V.,* 2 *A., Vc.;*" "*Coro, Viviamo felici;*" "*Stuck für eine Orgelwalze;*" "*Quint. p. Harmonica, &c.;*" "*Ave verum corpus;*" "*Kantate, Die ihr des unermesslichen Weltalls;*" "*Die Zauberflöte,*" opera; "*La Clemenza di Tito,*" opera seria; "*Ouverture und Priestermarsch* [illegible] *flöte;*" "*Conc. p. Clarinette;*" and "*Kle Maurerkantate.*"

Amongst the works of Mozart's youth can name the following: "*Apollo a Hyacinth,*" a Latin drama, 1767, mar script. This was written when its au was only eleven years of age. "*Bas and Bastienne,*" operetta, 1768, ma script; "*La Finta Semplice,*" opera bu Vienna, 1768; "*Mitridate,*" opera se Milan, 1770; "*Ascanio in Alba,*" a d matic serenata, Milan 1771; "*Il Sogno Scipione,*" serenata, 1772; "*Lucio Sill* opera seria, Milan, 1772; "*La Fi Giardiniera,*" opera buffa, Munich, 17 "*Il Re Pastore,*" pastoral, Salzburg, 17 "*Entreactes and Choruses to Thamos Egypten;*" "*Idomeneo,*" opera seria, M nich, 1780; and "*Belmont und Konstan* Vienna, 1782.

THE END.

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